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The DJ Magazine

May 2005
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Contents

TOOLS

- 14 **It's Hot - Special Report**
New at NAMM
- 26 **Scoop**
New Digital Direction: Numark DXM01 USB Mixer
- 30 **Scoop**
All Fired Up: American DJ Fire Burst DMX
- 34 **DJ Shopper**
Just Press Play, Part 1: Hardware
- 36 **DJ Shopper**
Going Wireless: Cordless Mics Amplify Your Mobility
- 38 **Mic Tech**
DJ Wireless vs. Digital TV
- 40 **E-Beat**
DJing on a Mac with MegaSeg 3

TECHNIQUES

- 44 **Reality Check**
The Power of Listening
- 46 **Crowdpleaser**
Making the Mic Work for You

ENTERTAINERS

- 48 **DJ All Stars**
 - Reggae Duo with Classic Vehicle: Aurelito and Shakespeare
 - Fun with Foam: DJ Chris James / Foam Masta G
- 52 **Club View**
DJ Kid Jay Scores on Radio, on the Court and Beyond

TUNES

- 54 **Music in Motion**
Reggaeton Has It All
- 56 **Remix Report**
- 58 **Music News**
- 60 **Play Something We Can Dance To!**
Southern Rock Essentials
- 62 **Video Focus**
Promo Only Express Video

BONUS TRACKS

- 64 **Singalong Essentials**
Making It Legit: The Truth About Recording Karaoke
- 66 **Mobile Beat DJ Show - Register Now!**
- 69 **ADJA Newsletter**
- 74 **Come Sail Away: DJ Cruise**
- 76 **Showcase - Classified Section**
- 80 **Advertiser's Index**
- 81 **Extraordinary Events**
What a Weekend!

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PLAYTIME

We all love our toys. Sure, we plunk down large chunks of our hard-earned cash for the gear we need to perform as professional DJs, but, underlying the cost-benefits analysis that must be made before each new purchase there's always the anticipation that we'll soon have a new electronic toy to play with.

Thus, the Winter NAMM Show is essentially a huge toy store where you can't buy anything—only see and touch and play for a little while, before having to go home. But it's still a great thing. Inside this issue, you'll find only a portion of all there was to see at the big show. Once you're done checking out what's here in print, head on over to www.mobilebeat.com for more.

We also take a closer look at the gear you actually use to play your tunes, starting a two-part series, "Just Press Play." First, we survey the latest CD/MP3 players.

On what some would consider a less playful note, we also focus on microphone technology. Wireless mics can be some of the least enjoyable pieces of gear to deal with. Our articles aim to minimize your microphone drudgery.



It's interesting to note that a DJ's work typically involves providing a time of play for the audience. In this issue, we see this idea in action, as Foam Masta G. adds some liquid fun to his shows and Aurelito and Shakespeare of I-In-I Productions cruise the Southern California streets, bringing out the tunes in their ice cream truck. Plus, DJ Kid Jay talks about getting to play with the big boys, at the biggest games of all, with the LA Lakers.

It's great to get paid to play, isn't it?

Dan Walsh
Managing Editor

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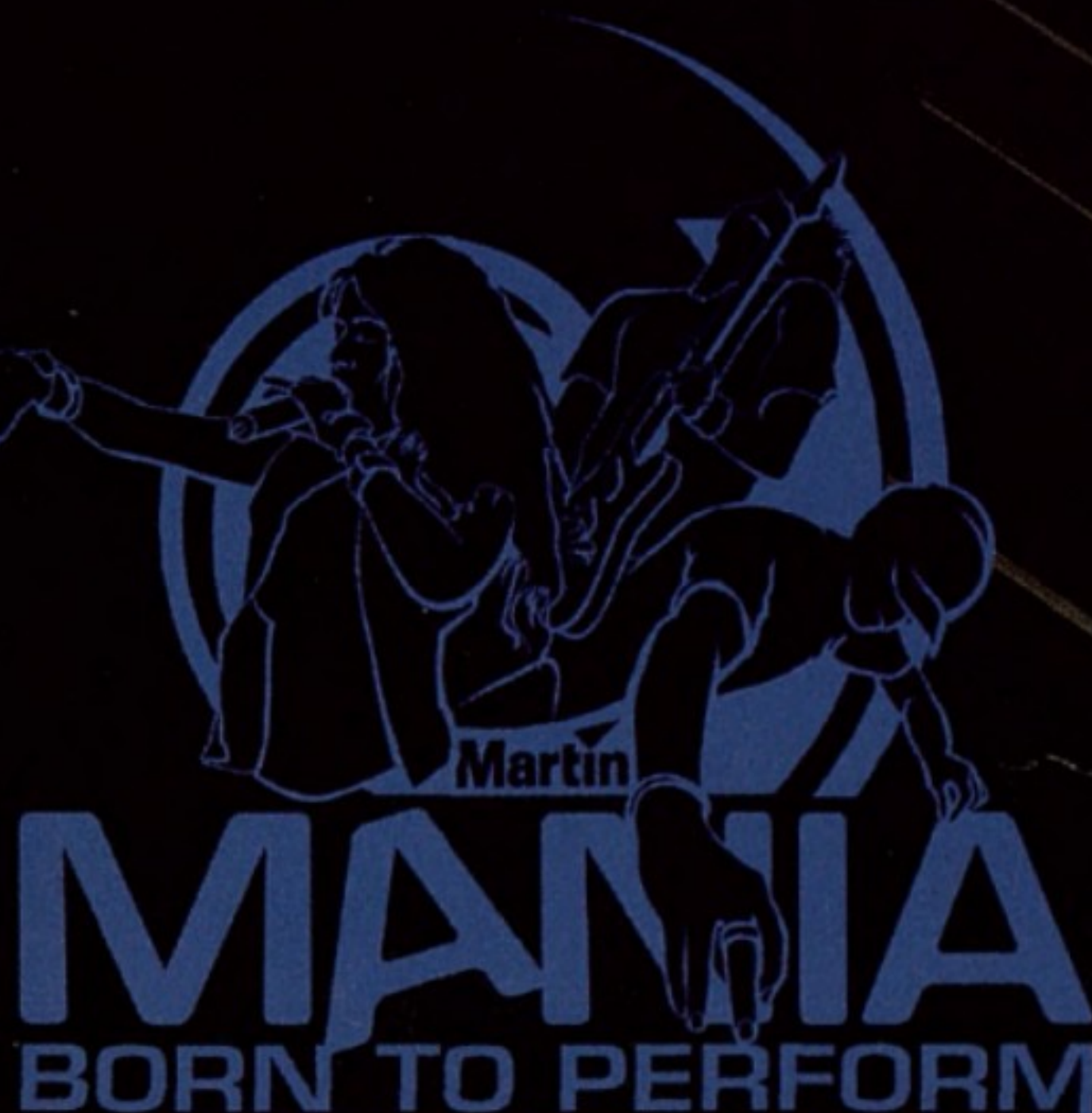
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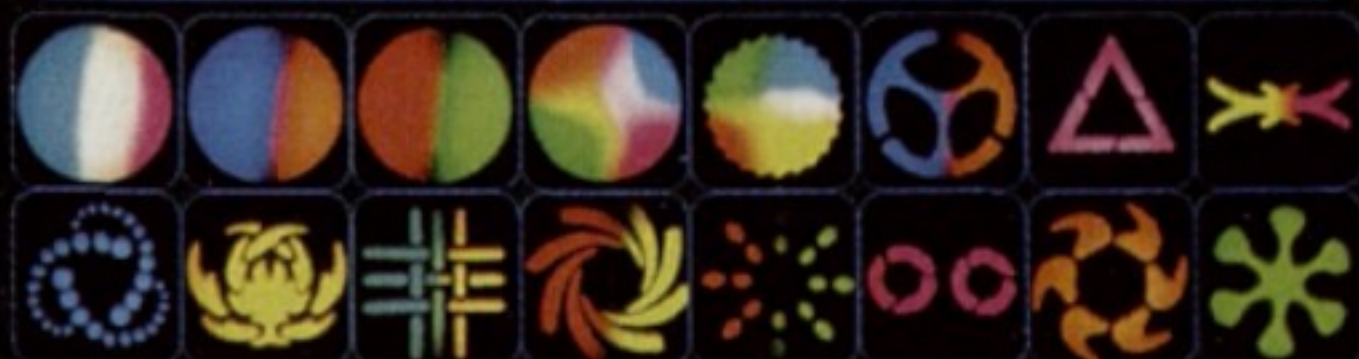
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TOP 200 REACTIONS



MOBILE BEAT,

I would pay a dollar to see "The Electric Slide" correctly labeled in the Top 200. 95% of DJs play "The Electric Slide" by Grandmaster Slice and DJ Izzy Chill, and NOT "The Electric Boogie" by Marcia Griffiths. They are two different songs. Please label it correctly for ONCE this year!

Love ya! Long time subscriber...
Matt Kelly, Princeton, Indiana

(P.S. – That's my only complaint...other than that I wish it were a monthly magazine!)

Matt – Thanks for sharing your thoughts... Hey DJs: OK now, let's see if we can settle the issue Matt raises, once and for all. Which one do YOU play? We specified "The Electric Boogie" as the primary song for the dance The Electric Slide for the first time on our list a few years back, based on the voting. But the replies we've gotten on this particular song have always been a little vague, usually just mentioning the song title and not the artist—so maybe we got it wrong. Let us know if you play Marcia's song or the Grandmaster's track. E-mail me at dwalsh@mobilebeat.com or send snail mail to Mobile Beat Magazine, c/o Feedback, PO Box 309, East Rochester, NY 14609. Thanks! – DW

MOBILE BEAT,

I have long been a subscriber of your fine magazine but I have an issue with your Top 200. I DJ both adult parties and school dances. To all of you who do school dances, you know a hot song may only last two to four weeks and then it's gone into music oblivion. Looking at the Top 200 the last few years, you can see many of the songs I am talking about. Here today gone tomorrow! My suggestion is that if a song is to make it into the Top 200 it has to endure more than the moment. We are missing out on a lot of great songs because we are being over-run by today's top hits. You already

have a list of the top 25 new grooves and that's where they should stay. Can you imagine the mother of a bride if she got your Top 200 as a play list? A song that is less than a year old should never be on the Top 200. It hasn't had the time to prove itself as a Top 200 song. Other than that, keep up the good work!

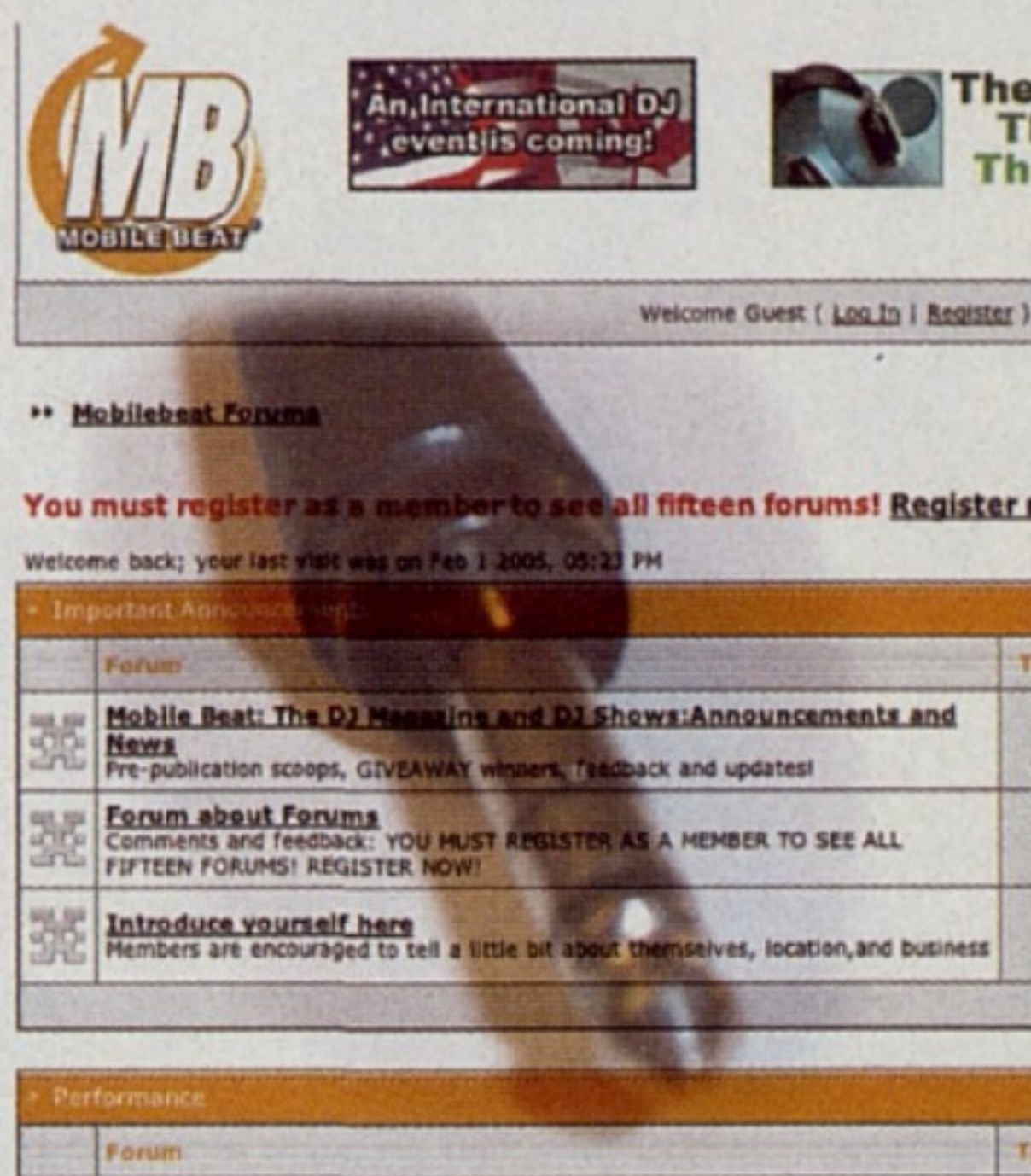
Your fan,
DJ Daddy Cool

DJ Daddy – You bring up a very good point, one that we here at MB have struggled with over the last few years. The basic premise of the Top 200 list has always been based on the question posed to DJs, "What have you been playing the most during this year?" Since Mobile Beat has historically had mostly Mobile DJs as readers, the list never changed that dramatically from year to year...until recently. With all the changes in pop music styles, as well as the music industry at large, it seems that those "songs of the moment" have been requested more and more by the audiences for which many Mobile DJs play. Some of the changes to our list probably also reflect the increase in readership among Club, Scratch, Remix and many other kinds of DJs. We will be taking your suggestions into account as we develop the presentation of our next Top 200. And to all you other play list-obsessed DJs out there: Let us know what YOU think. More and more of you have been entering your votes for the Top 200 online. How can we improve the list or change it to better reflect your DJ reality? Contact me at the previously mentioned addresses. – DW

MAKE THE CONNECTION ONLINE

Another great way to discuss issues like the Top 200, play lists in general, or just about anything DJ-related, is to log on to Mobile Beat's DJ Forums. Registered members have the opportunity to talk gear, performance, business and more.

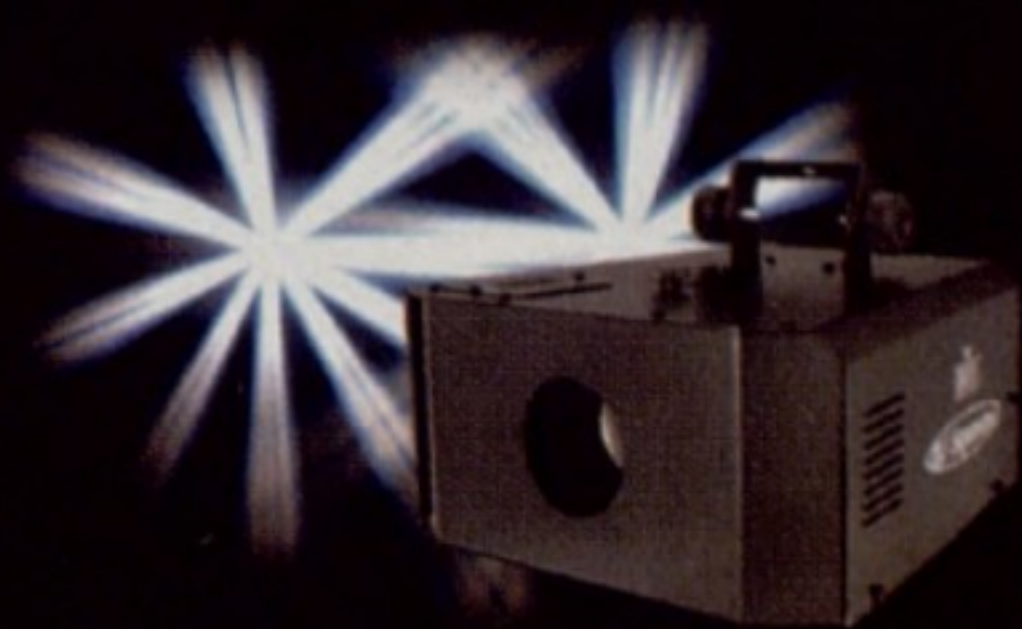
For example, later in this issue, we give you an overview of the latest technology available for DJ music playback, with an eye toward different combinations of hardware and software. Ever wonder how your fellow entertainers are dealing with the overwhelming number of digital options out there? Just go to www.mobilebeat.com and click on Forums. In the Tech Talk area you'll find the Digital DJ Hardware forum, where one of the hot topics is the question, "CD or PC?" Just one more way Mobile Beat helps you make the connection with the information you need to be a successful DJ.



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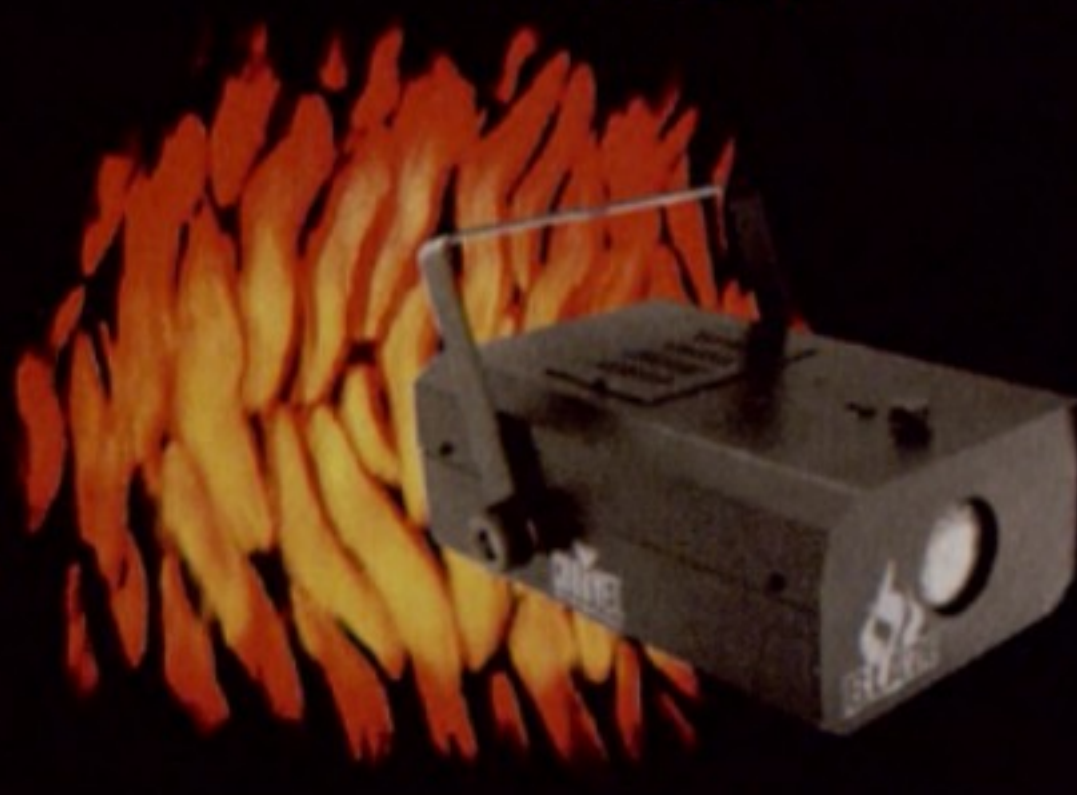
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Oakenfold

Cuts it Up with Spike at Ice



World famous DJ, mixer and producer Paul Oakenfold has added his talents to a new reality television show called *The Club* for Spike TV. The show features a Las Vegas nightclub, presently called Ice, which has been recently refurbished but is not turning any profit. Oakenfold is one of the key players enlisted to help transform the club into a successful enterprise.

The one-hour series chronicles the trials and tribulations of running a nightclub, as it undergoes a makeover to compete with the hotels on the Vegas Strip. Oakenfold has had complete control over the music and lighting setup and has installed the ultimate sound and lighting system. Cameras have followed Paul throughout this process. Behind *The Club* is the team who brought you, *The Restaurant*, and other reality shows. For more on the show, go to www.Spike-tv.com; for more on Oakenfold, go to www.pauloakenfold.com.

ERG Music has announced separate, strategic marketing/promotion partnerships with Denon DJ and Stanton, which reward customers of the gear manufacturers with special discounts on subscription music services. ERG's CD and DVD compilations are currently in use by DJs, radio programmers and nightclubs across the US and Canada.

As part of the new co-marketing initiatives, ERG Music will offer Denon customers a 10% discount on the purchase of ERG subscriptions via a special offer brochure included in selected Denon DJ product boxes, while Denon will promote ERG Music by utilizing selected audio and video tracks at its various trade show exhibits. In addition, Denon DJ will provide prominent links at www.denondj.com to the ERG web store, while ERG will provide reciprocal links on their site, www.ergmusic.com.

"Denon has earned the respect of every professional DJ user with their product quality and innovation, right from their beginnings in the DJ market," said Richard Gastmeier, President of ERG Music. "To have such a renowned equipment provider as one of our industry partners is a distinct honor for us."

Likewise, as part of their co-promotion with Stanton, ERG Music will be offering Stanton customers a 10% discount on

ERG Links with DJ GEAR MAKERS

their service via inserts found in select Stanton product boxes. In addition, links at www.stantondj.com and www.finalscratch.com will provide a convenient way for Stanton visitors to subscribe to music from ERG Music.

"We're happy to be able to partner with an organization like ERG Music," said Pablo La Rosa, Stanton's Marketing Manager. "Their service is limited to a professional clientele of music users who require the latest hits..."

"We're proud to include such an industry icon as Stanton Magnetics on our list of industry partners," said Gastmeier. "Their obvious professionalism and passion for our industry has been demonstrated in so many ways over a long and distinguished history..."



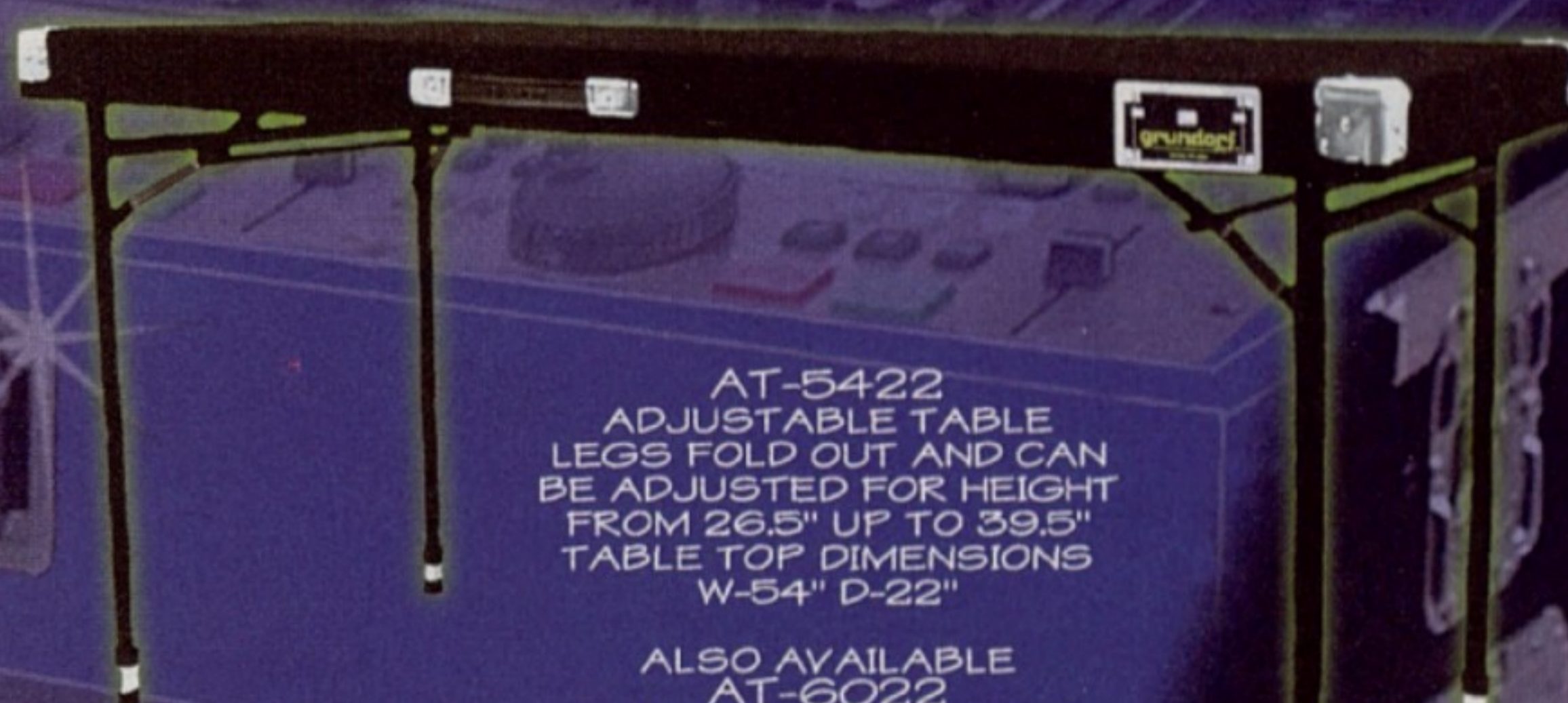
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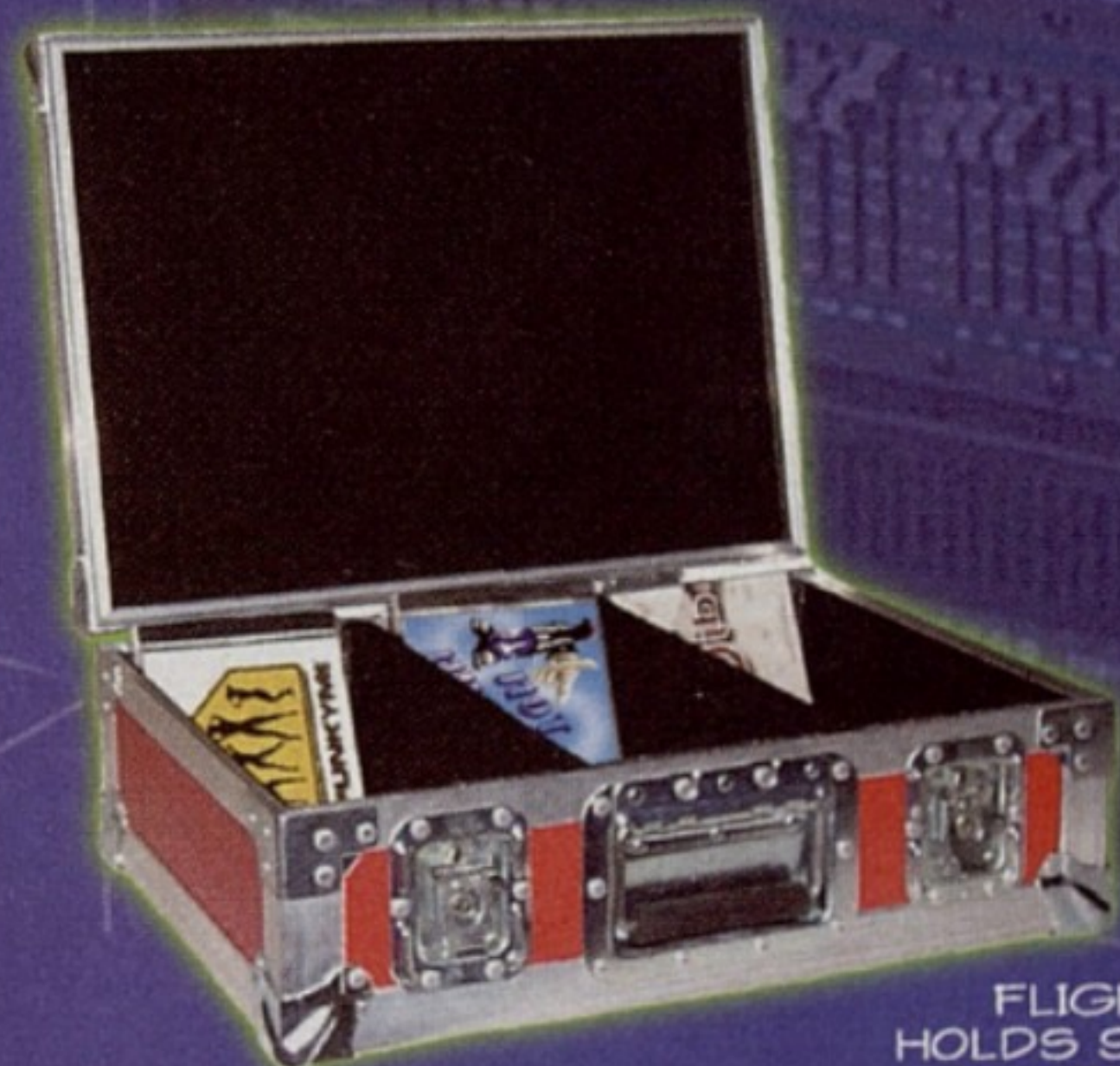


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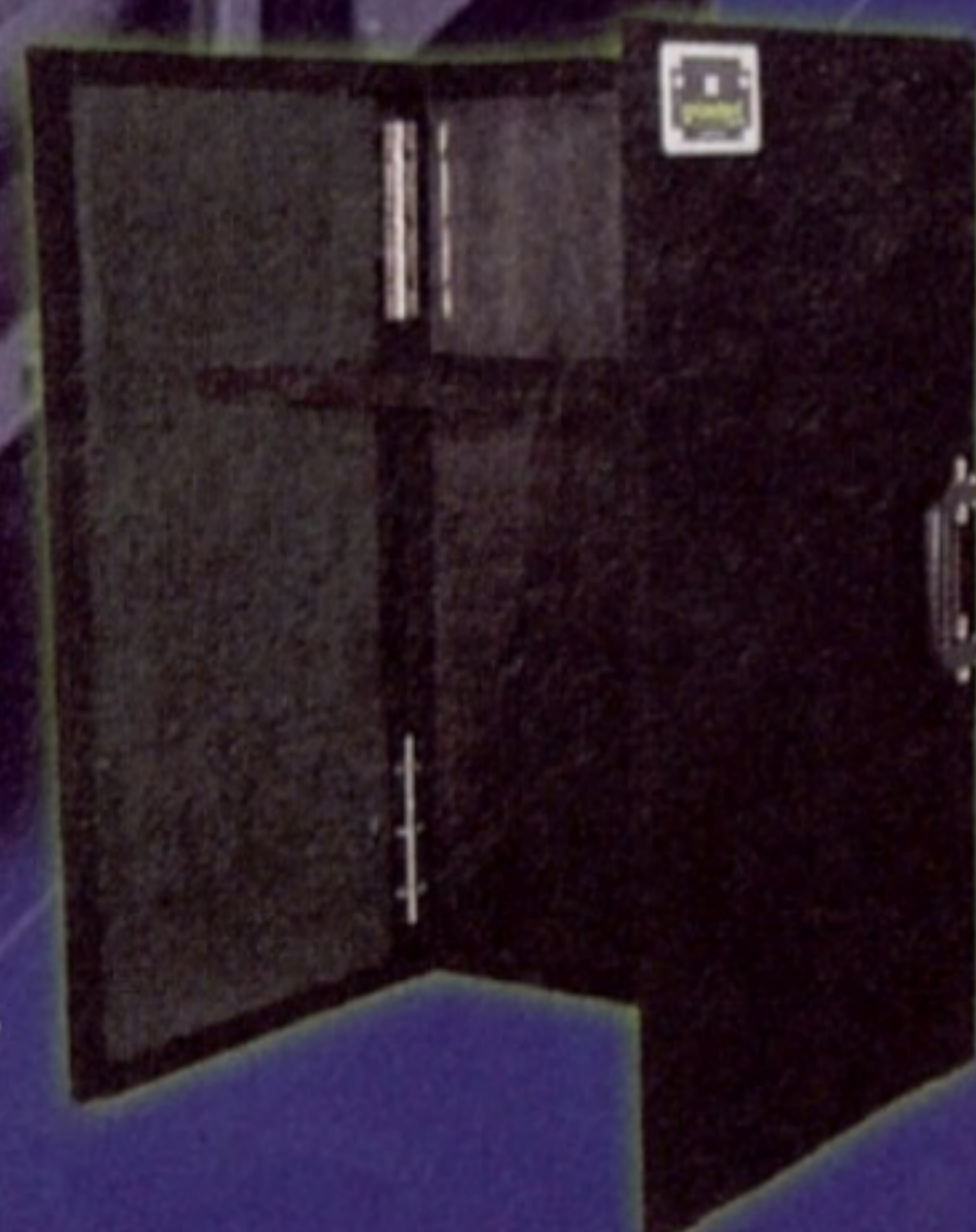
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Vestax Moves to New Distributor

American Music & Sound (AM&S, www.americanmusicandsound.com) continues to expand its professional audio equipment and musical instrument distribution roster with the addition of Vestax and the appointment of Joe Jack Giacobelli as Vestax product manager. Headquartered in Tokyo, Japan, Vestax Corporation (www.vestax.com) manufactures DJ mixers, signal processors, turntables and CD players.

Lynn Martin, president of North American Pro Audio, which represents AM&S in the United States, commented, "For the past two years, Vestax has been represented by Korg USA. Korg did a great job for Vestax but has now decided to concentrate on its core business, so we are pleased to be able to step in and offer Vestax support through our well-established distribution channels."

Toshi Nakama, president of Vestax Corporation, stated, "Lynn Martin and his staff have a great deal of expertise in the DJ and night club markets in the United States. We were very pleased with the work that Korg USA put into marketing our products and are sorry to have to end that relationship, but we are now looking forward to the continued growth of our innovative and unique products in this important marketplace with the assistance of AM&S."

To maintain continuity with dealers, reps and customers, current Vestax product manager Joe Jack Giacobelli will join AM&S from Korg USA. Also known as DJ Joe Jack, Giacobelli joined Korg USA following a 10-year career in the New York club scene, which included an eight-month stint as resident DJ at the legendary Limelight. He has a broad knowledge of audio technology, having also spent five years at Sam Ash and three years at Music Palace Studios on Long Island.



Joe Jack Giacobelli

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After you select only the tracks you want, your finished disc is ready in mere minutes and comes complete with custom titles and graphics. According to Caryn Mimoun of Music Maestro, "The best thing about this is that all the music is properly licensed. The main system is in the UK, where it has been operating with great success for almost three years." Retailers interested in offering Disc-On-Demand custom performance tracks to customers can call 800-543-7664 for more information.



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AMERICAN DJ Teams Up with AMERICAN GI

DJ Corey Johnson is planning to throw quite a party later this year, at his home away from home in Germany, with some help from his friends at American DJ. The 26-year-old Bronx native has rented a hall, arranged for food and decorations, and even lined up some German guest DJs to provide the entertainment. Johnson and his fellow guests will have plenty to celebrate. They'll be partying to mark the return of their US Army unit to Germany after an extended tour of duty in Iraq.

Johnson, who is also known as DJ Hypnotiq in civilian life, has been serving proudly in Iraq since March 2004. But still, he'll be glad when his tour of duty ends. Looking ahead to that date, Johnson came up with the idea of holding a party to celebrate and honor the service of his fellow soldiers.

When American DJ learned of Johnson's planned Welcome Back Event, the company quickly volunteered to help out by donating invitations, banners and other promotional material at no charge. The company also learned that Johnson had recently purchased an American Audio Pro Scratch 2, and was using the CD player to entertain troops and hold DJ classes in Iraq.

Inspired by what Johnson was accomplishing, American DJ has also donated gear to the DJing GI. "We're very happy to help Corey," said Scott Davies, General Manager of the American DJ Group of

Companies. "He's a brave and remarkable young man, and we're touched by the way he's brought his music with him to Iraq to make a difference in the lives of other soldiers."

Johnson has been DJing for nine years. "The first time I put my hands on some turntables was at a community basketball game in my building project," he recalled. "From then on, I couldn't keep my hands off them. I eventually became the 'project DJ.' I used to do house parties for different people. I never got paid for them. It wasn't just about money for me. I found out that through playing music, I could express myself in ways no one understood, but only me. To me, music is my life."

For now, Johnson is honing his own DJ skills during his free time in Iraq, and appreciating the escape it provides. "Music puts me in a place that is happy and wonderful."*



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New at NAMM

Fresh DJ gear galore could be found on the tradeshow floor

By Dan Walsh

Every January, members of the *Mobile Beat* staff head to Anaheim, California for the Winter NAMM music products tradeshow. Every year there are large numbers of new products to see and report on. This year, though, the sheer volume of exciting new gear on display boggled the mind. It was a sure sign of an economic upturn hitting the entertainment industry. (Let's hope that it trickles down to every DJ!) Thus, an opening disclaimer: this report includes as many highlights from the show as we could pack in. However, due to space and time constraints, we had to leave out a lot of exciting items. To minimize the suffering that this deprivation might cause some of you gearheads out there, we're augmenting this printed coverage in a number of ways. First, for the scoop on various fresh CD/MP3 hardware options, turn to our separate DJ Shopper feature on page 34. We will also cover the latest developments in DJ software and hybrid hardware/software approaches in a second part to that feature, coming up in our next issue. For the latest in lighting, cases and stands, karaoke, video and a lot more, surf on over to www.mobilebeat.com and click on "Dan's NAMM Diary." Now, on the gear...

PA GEAR: AMPS, SPEAKERS, SYSTEMS

American Audio introduced a self-powered, 15-inch speaker that will lighten any performer's gear-hauling load without lightening their wallets: the DLS-15P. It combines a 300W amplifier, 15", 2-way speaker, and a 3-channel mixer with EQ in an intelligently designed package. A die-cast woofer and high-compression 1.75-inch driver combine for crisp sound and ample volume.

B-52 showcased their latest mobile system, the MATRIX 2000, consisting of two 12" two-way speakers and an 18" subwoofer, equipped with a built-in 1200W, 3-channel amplifier. The electronic circuitry is fine-tuned to match all of the components for the best possible sound.

Bag End Loudspeaker Systems introduced its new, 15" powered Time-Aligned™ speaker system, designated the P-TA5000-



R.25PA from Community

R. Boasting the new 1,000-watt internal modular amplifier, the Minima One, the P-TA5000-R is the powered version of its passive brother, the highly successful TA5000.

Cerwin Vega showed the latest entries in their ProStax series, and also gave a sneak peak at the upcoming Intense! Series.

Along with their popular Tandem series, **Community** also showed some extremely compact speaker options, such as the R.25PA speaker.

Crate Audio presented a full slate of new power amps, box PA mixers and their compact mobile system, the TV100 Traveler.

Crest Audio's CD Series combines a linear power supply with a Class D output to deliver extreme power in a compact, cost-effective package. Versatile power points, multiple inputs and other features make the CD Series adaptable to many applications.

The iTech series from **Crown** continued to turn heads with its award-winning design and smooth power delivery.

dB Technologies has introduced a new series of budget speakers, the Basic Line. These active speakers are aimed at DJs and musicians. There are two models available, Basic 200 and Basic 400 with power amps of 320W, 550W respectively. Both models are equipped with a 12" woofer and a 1" driver, powered by two separate amplifiers with integrated phase and sound correction circuits.

Electro-Voice® announced the release of the ZX4™ 15", 2-way loudspeaker. It offers high output capability and high sensitivity in a remarkably lightweight package. To deliver 400W continuous power handling (1600W peak), the ZX4 utilizes a DH3™ compression driver mated to a 90° x 50° constant directivity horn, along with the all-new EVS15SF™ woofer.

Gem Sound showed their MAP-1650 mobile PA system with dual wireless microphones. This self-contained system features an extensive array of features in a single portable enclosure, including a CD player, tape deck, and wireless receivers for the two included wireless microphones. Two 8-inch speakers are powered by an internal 100W amplifier, and the MAP-1650 can be powered from its internal



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Flite ready case holds the DN-X1500
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New for 2004, ODYSSEY introduces new Flite cases for Denon Gear. Our FRDNX1500 single case for the DN-X1500 mixer, our FRDN5000 single case for one DN-S5000 player and our FRDNX155000 holds one DN-X1500 mixer and two DN-S5000 players. In stock and available from your favorite dealer or mail order house. *Also available in colors in a fiberglass finish by special order. **MADE FOR THE WAY YOU PLAY AND THE WAY TO MOVE.**

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The new **Gemini GX** speaker range includes the latest in lightweight ABS technology design. Their trapezoidal design makes for a more precise and accurate sound and increased definition on vocal frequencies. They are available as either 12" or 15" passive or powered units and come complete with handles for easy transportation.

JBL Professional's VRX932LA brings line-array technology to performers working in small and mid-size venues. Designed for venues requiring shorter throw distances, it incorporates the high power and lightweight of the successful JBL VERTEC® Series, packaged in a compelling form factor for a wide variety of portable and fixed applications.

The Messenger from **Peavey** is a complete, extremely compact portable sound system that sets up in seconds. Its 5-channel mixer and 100W output make it ideal for karaoke or any application requiring a small, mobile system. The Messenger's unique Split-Track Mix section, with independent master volume, is especially useful for connecting a laptop, CD player or portable MP3 player. It comes with Peavey's best-selling PVI microphone and all necessary cables to set up and operate the system.

Phonic has taken speaker technology to a new level with the world's first wireless active PA speakers. The Performer Series uses the 2.4GHz bandwidth to communicate with mixers and other Performer speakers. A wireless module transmits the audio signal from your mixer to the Performer speakers in mono or stereo. The speakers can also operate with cables. The Performer Series includes 12" and 15" speakers, with 90W to 275W continuous output.

QSC's AcousticDesign AD-S82 and AD-S52 loudspeakers are 2-way, full-range, multipurpose systems housed in sleek enclosures ideally suited for virtually any environment.



Equipped with a rotatable 90°x60° Advanced Directivity™ high frequency section, the weather-resistant AD-S82 employs an 8-inch low frequency transducer and a 1-inch, high-output compression driver.

The GigRac family of powered mixers from **Soundcraft** has been joined by the most powerful version yet: the GigRac 1000ST, which delivers a massive 1000W output power (500W per channel into 4Ω). The new family member has the same cool styling of the GigRac 300 and 600, but is a more powerful full stereo version, featuring expanded 3-band EQ on the inputs, two 7-band graphic equalizers and 10 high-quality preset digital effects.

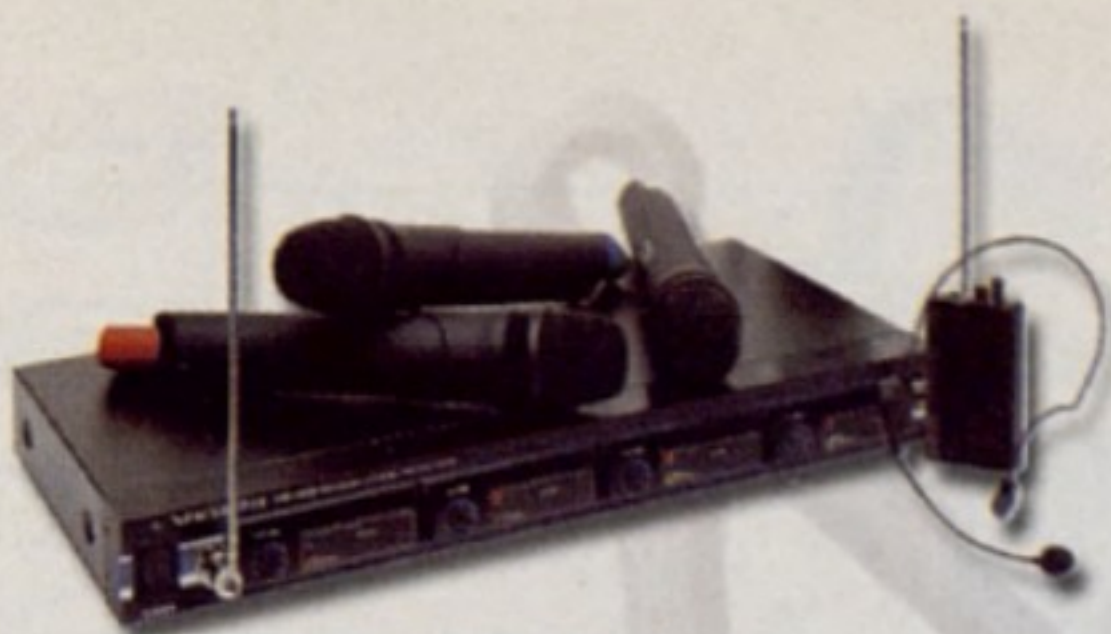
Technical Pro brought their very interesting Blue Ice amplifier to the show. Its oversized volume control

◀ JBL's new VRX932LA

▼ Peavey Messenger portable PA



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knob with Xenux LED indicator, and full-size digital sensitivity meter are unique features that make this model stand out among the current crop of upscale amplifiers.

With its easy-to-use, ultra-compact design, 2-way loudspeakers and 8-channel mixer, **Yamaha's** STAGEPAS 300 provides a great portable PA option. Each speaker contains an 8" woofer and a 1" compression driver, driven by an efficient 300W (150W x 2) Class D amplifier. The STAGEPAS 300 mixer has balanced XLR connectors, mic/line switches, balanced 1/4" jacks, 2-band channel EQ and switchable 24-bit digital reverb. RCA connectors with separate level controls are provided for a tape recorder or a CD player along with stereo-out and monitor connections. Both high-impact molded speaker enclosures include pole mount adaptors and rear compartments that house the mixer, cabling, mics and accessories.

HEADPHONES

The K 26 P from **AKG** is a closed-back headphone that delivers impressive ambient noise attenuation and has skin-compatible leatherette ear pads that are easy to replace and clean. It weighs only 2.6 oz.

American Audio unveiled its new HP 700 headphones, high-powered premium DJ headphones with 3500mW of sheer power. The phones boast an ultra-dynamic range with great sounding highs and lows.

Sennheiser showed off their complete line of headphones for just about any DJ-preference, from extremely lightweight to heavy-duty closed-back designs.

Ultrasone's new DJ headphone, the DJ1 PRO features the company's patented S-Logic technology in a new, sleek design, with standard EMF radiation protection up to 98%, detachable, coiled cables, a replacement pair of speed-switch ear pads, and



Acoustic Design AD-S82 from QSC

easily replaceable drivers. As an added feature, one of the detachable cables comes with volume control and a stereo/mono switch for use in the live performance environment.

Technics debuted their RP-DH1200 headphone to complement their turntable, digital turntable, and mixer offerings.

The CM500 Headset Microphone was new from **Yamaha**. It combines closed-ear, noise reducing headphones and a quality dynamic microphone, making it ideal for DJs. High impact materials, an ultra-flexible headband design and comfortable mesh sling will withstand the hard torque and constant use encountered in the DJ booth.

MICROPHONES

AKG highlighted their WMS 400 wireless system, which includes the SR 400 diversity receiver with integrated frequency management database and automatic frequency search function. The HT 400 Handheld Transmitter or PT 400 Bodypack Transmitter are available to complete the package

Audio-Technica's new 2000 Series is a 10-channel frequency-agile UHF wireless system, operating in the 600 MHz frequency band, de-



Pioneer's new DJM 1000



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Along with over 70 other audio products, **Behringer** debuted the UltraLink 2000 wireless system.

The new Opus Series from **Beyerdynamic** focuses on the performance needs of all kinds of vocal performers. Stars of the series include the Opus 29S, a cost effective, high-quality dynamic vocal microphone with extremely high gain-before-feedback characteristics and the ability to withstand high sound pressure levels. The Opus 69 is a dynamic, supercardioid microphone with extremely high gain-before-feedback characteristics.

The new Blue Series from **Electro-Voice** features high-performance mics with retro pizzazz. These eye-catching models will add more than just visual interest to your show. The Cardinal™ is a cardioid condenser microphone featuring a high-quality, Class-A discrete low noise amplifier. The Raven™ is a rugged dynamic mic. Both are designed to capture the true character of live vocal presentations and produce consistently optimal performance.

Sennheiser introduced the Evolution e840 professional cardioid

vocal microphone. Highly insensitive to feedback and boasting excellent vocal projection, the e840 dynamic microphone fits neatly between the e835 and the e845 in the popularly-priced Evolution range. The e840 has been engineered to cut through high onstage levels by efficiently suppressing sounds emanating from outside its pick-up pattern and providing high gain before feedback. It is additionally fitted with a hum-compensating coil to reduce electromagnetic interference. The rugged metal housing, finished in gray with a gray basket, encloses a shock-mounted capsule, resulting in a durable microphone that is highly insensitive to handling noise and perfect for live performance.

MIXERS

American Audio displayed their updated Q-Spand MkII, a 4-channel, 19-inch DJ mixer with 3 phono, 4 line, 3 aux and 3 mic inputs. This unit helps you enhance your sound with a WOW™ by SRS® button that accesses a 3-dimensional effect. It also features a 3-D stereo button with width control and bass enhancement. StreamFlow™ LED indicators are included for each channel.

Denon featured two new 2-channel units, the DN-X300 and DN-X100. Both units offer exceptional electrical and mechanical performance, as well as a wealth of input and output terminals for

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maximum flexibility and utility. They also include features such as crossfader & channel fader contour adjustment, crossfader & channel fader reverse function (hamster), program channel reverse function and 3-band knob EQ.

Gemini showed off the UMX Special Edition, a 3-channel 10" VCA mixer. Its stylish design consists of a steel reinforced body that includes an assignable Railglide crossfader with hamster (reverse) switch & curve control knob, and metal EQ & gain knobs for precise control. The UMX-SE has a total of 11 inputs, consisting of 3 phono/line convertible inputs, 2 phono, 5 Line, 1 microphone.

Numark unveiled the 5000FX mixer, featuring an on-board sampler, pitch adjustment, seamless looping, custom mixing effects, an interactive scratch/effect/pitch wheel, dual BPM meters, fader-start, and a replaceable crossfader.



The 5000FX mixer from Numark

The flexible configuration of the 5000FX includes 5 channels with 3 phono, 9 line (3 switchable to phono), and 2 mic inputs—including a top-mounted input jack that accommodates both XLR and 1/4" connectors. Numark also debuted the DM950 USB, their latest, easy-to-use 2-channel DJ mixer for computer audio and analog audio mixing. (See our review of the Numark DXM01 USB mixer on page 27.)

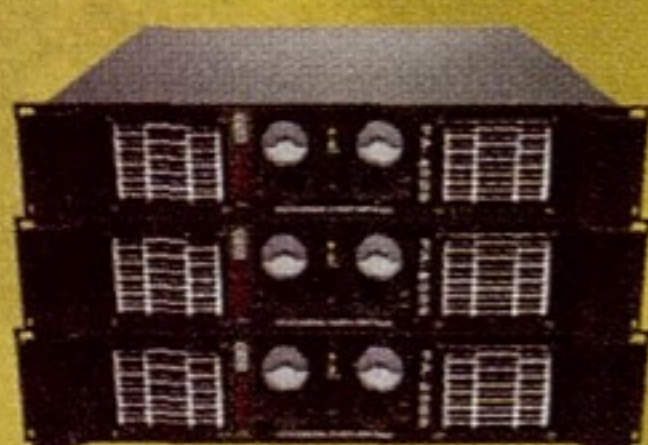
New from **Pioneer**, the DJM-1000 is a high-end unit that is easily connected to other equipment like samplers, effectors and digital turntables, enabling professional DJs to put on the best show possible. It has 24-bit/96kHz digital sampling and a 32-bit/96kHz digital sound processor. Analog signals are digitized with the high-quality audio-to-digital converter and mixed without deterioration of the sound quality. The unit has a rigid chassis to minimize unwanted vibrations and a strong power supply to create clear, powerful sound.

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Rane MP4 rackmount mixer

Rane's new MP4 provides the convenience of playing digital music directly from your computer while still supporting traditional analog inputs for total flexibility. It is a 2-bus mixer with 2 stereo line/phono inputs, 2 stereo USB digital audio inputs and 1 stereo digital audio output to USB. It supports bit depths up to 24-bit and sample rates up to 48 kHz.

The RM.406 is a 4-channel, rackmount mixer from Stanton that features SST™ technology for pristine audio quality. Its extensive routing and interfacing, including 10 line/CD inputs and 4 phono inputs, can accommodate even the most complex DJ setups.

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NAMM REPORT



UREI 1620LE from Soundcraft

Mixing console giant **Soundcraft** has reintroduced the UREI name on a range of DJ mixers. First out of the new stable is an updated version, the limited edition UREI 1620LE. Tempting though it was to totally re-engineer this classic mixer, Soundcraft

has remained loyal to the original circuits and traditional components that made the famous UREI sound, while engineering for enhanced reliability. For the performing DJ, the new 1601 and 1601S are 2-channel digital mixers.

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Free Downloadable Extras	✓	-	-	-
(artist IDs, song instrumentals, acapellas, movie sound bites and more)				
Weekly Top 30 Charts Based On Radio Airplay	✓	-	-	-

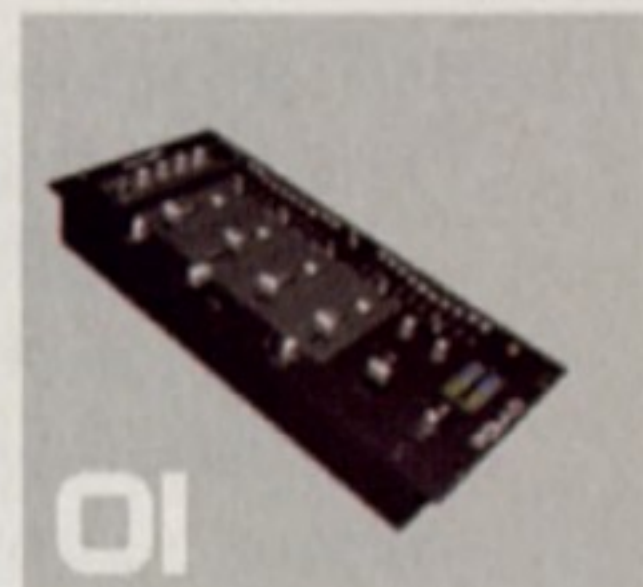
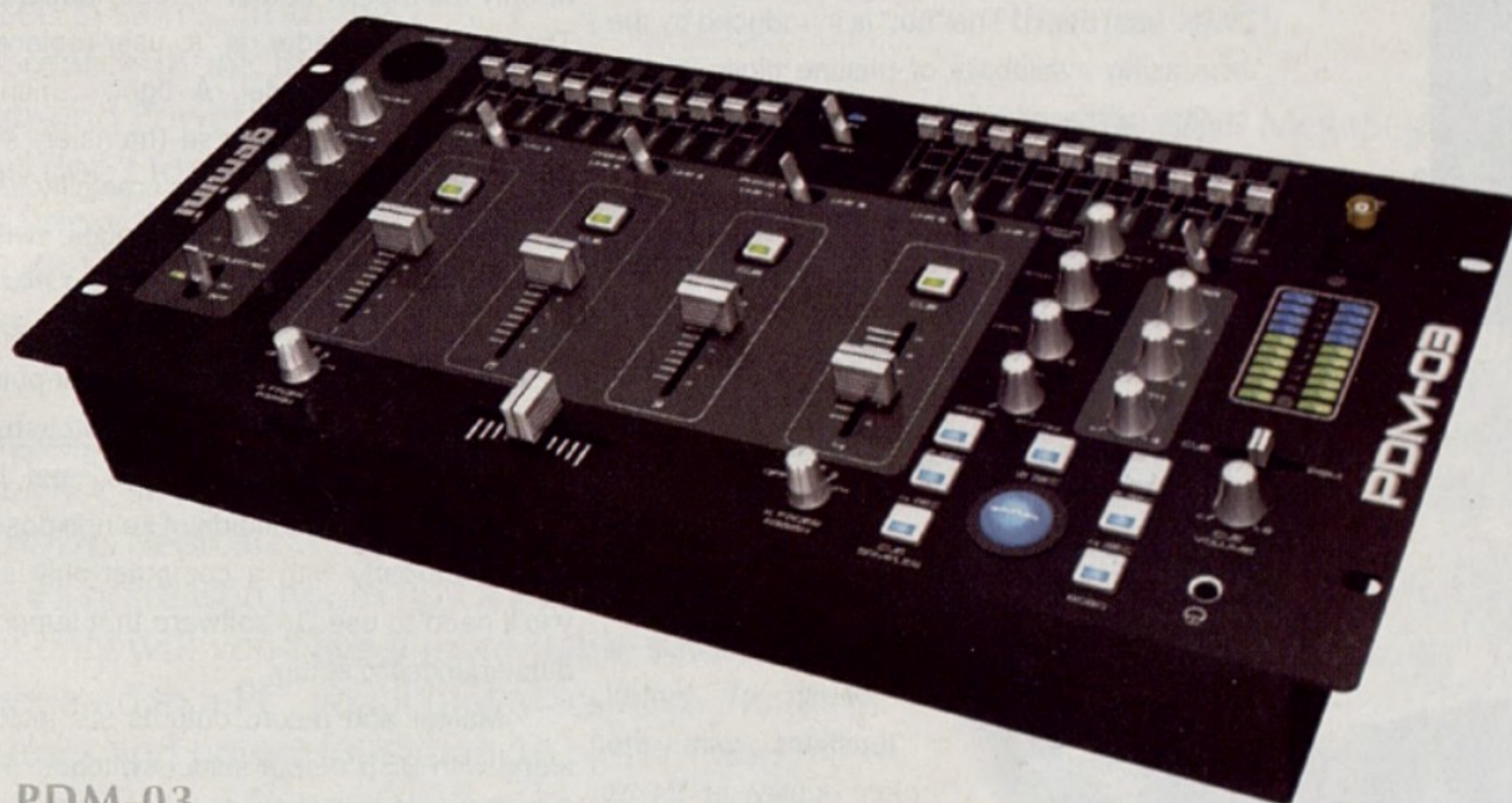
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03

PDM



PDM-03

Professional 4 Channel Stereo Mixer

When it comes to multi-purpose 19-inch audio mixers, Gemini has you covered with the PDM series - a line of multifaceted audio mixers designed to suit the needs of the performing DJ. The PDM-03's highly adaptable design features a 24-second sampler with 5 memory banks and parameter controls, as well as a dual 10-band graphic EQ for precision sound adjustments. Perfect for mobile jocks, karaoke, or even for a permanent installation, the PDM-03 also features a discrete 2-band microphone EQ section, as well as a 3rd Mic input that can be assigned to the first channel slider. Powerful features such as the independently driven booth, zone, and master outputs allow complete control over your output signal, and with 7 RCA line inputs, 2 convertible RCA phono/line inputs, and 3 Mic inputs, you'll never have to search for an extra set of jacks to plug into!

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Numark DXM01 USB Mixer

Access your digital music in a different way with Numark's fresh 24-bit digital mixer By DAN WALSH

Let's face it: as much as you might want to, you can't afford to provide audiophile sound for your DJ gigs. And why would you bother, anyway? Once the noisy crowd fills the room and the levels are cranked, the only way your listeners will notice the sound quality is if it is really bad. It would not be worth the care and effort necessary to carry studio-quality monitor speakers and amps and other such high-grade gear to each mobile gig. As long as it's good, the people will dance—right?

The answer is, "Well, yes, but..." The "but" is introduced by the increasing availability of pristine digital signal chains in the latest DJ mixers. And consider that one no longer has to spend an arm and a leg for crisp, digital sound reproduction. Newer models from Numark, and others like Pioneer and Denon, feature affordable digital

technology. A few issues back, we reviewed Numark's PPD9000, a feature-packed, 4-channel model that combines a wealth of control functions with the high quality of 24-bit digital sound. (See the September 2004 issue of *MB*.) Going digital is easier than ever before. So, the real question is: Why not?

Now, Numark has made the digital transition even more of a no-brainer with the introduction of the DXM01 USB Mixer. This is a 2-channel mixer that shows a basic, battle-ready face up top but offers ample input options on the back panel, and one especially unique feature: USB connectivity. The mixer interfaces directly with your laptop, providing a familiar DJ hardware experience, yet adding

an external USB soundcard to beef up your computer's audio capabilities. It opens up a whole new realm of possibilities for performing with hardware and software together.

Basic Chassis with Secret Weapon Under the Hood

At first glance, the DXM01 USB looks like a typical 10" tabletop mixer. It has controls for a single mic channel (gain, H/L EQ); two input channels (gain, 3-band EQ); master volume; and a cue section. 6-segment LEDs indicate channel and master output levels. The cue section is equipped with a gain knob and a preview mini-crossfader, and it also lets you choose to hear either the separate channels or only the master output in your headphones. The main crossfader is a user-replaceable Numark D-Type model. A tight, continuous slope control and a reverse (hamster) switch make for complete scratching creativity.

Each channel has an input toggle switch to select between multiple sources. On the back panel, each channel is furnished with a USB jack and two switchable stereo RCA inputs, for a total of four input combinations on each side: line-phono, line-line, USB-phono, and USB-line. This makes a multitude of setups possible. To mix properly with a computer-only setup, you'll need to use DJ software that supports a dual-soundcard setup.

Master and record outputs are included, along with USB output select switches. These switches select which signal is sent through each USB jack. For the USB 1 jack, you can output either the record signal or a direct feed from channel 1. For the USB 2 jack, you can output either the master signal or the audio from channel 2. The direct output settings are pre-fader, with no EQ or effect applied to the signal.

The EQ controls provide true "kills," completely eliminating their frequencies, with no hint of sonic residue. Each band is tuned very usefully, with smooth contours that make the layering of bass from one track with vocals and high end from another (for example) more effective than with many other mixers I've tested.



Once you go Mac . . .

There are lots of DJ programs out there. Most of them run on PC's. You may be putting off switching to a computer, and worried about stability. A Mac running MegaSeg is your best choice. Here are just a few good reasons why you should decide to use MegaSeg on a Mac...

We sell software only. You decide which Mac system works best for you. Some of our PC based competitors sell hardware and software together at ridiculously expensive prices. They charge four times as much because they need to cover the cost of tech support. They'll pressure you into buying an ugly "lunchbox" system, because most PC laptops are not powerful enough.

MegaSeg is different. It's highly optimized to run on all Mac based systems, from the affordable iBook laptops, to the high-end PowerBook with a beautiful 17" screen. And don't forget the new \$499 Mac mini! Because we know there will be little to no tech support needed, we can sell MegaSeg at a reasonable price. Simple as that.

MegaSeg is easy, and stable. A clean and versatile interface shows features when you need them. Since most DJs dedicate a computer to their DJ business, there's no reason not to buy a Mac to run MegaSeg. Not only will you have a more stable system, but compared to a PC, you'll find Macs have more features and power for the price. Never mind the fact you'll have less headaches and time wasted when using the state-of-the-art Mac OS X.



MegaSeg 3.0 running on a 15" PowerBook G4



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And finally... MegaSeg can mix your entire iTunes or iPod music library • Output QuickTime and MPEG videos to a TV or projector from your laptop • Use multiple audio outputs for cue and playback • Schedule dynamic playlists • Perform perfect segues • Set Hot Keys for instant sound effects • Show play history charts • Note instant requests • Beatmix • And much more.

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dj software



MegaSeg 3.0 running on the iBook G4 (left) and iMac G5 (right)

As a bonus... Macs come with lots of amazing software for free. iMovie (video editor), GarageBand (multi-track audio/midi sequencer), iDVD (authoring tool), iChat (AIM compatible video chat),

Numark's DXM01 USB Mixer...opens up a whole new realm of possibilities for performing with hardware and software together

helps make the most of the compressed audio of laptop-based MP3s. Again, at high volume, in a dance club or party hall situation, the high-fidelity might not be noticed by everyone. But *you* will notice—and it could be just what you need to reinvigorate your joy of mixing.

Digital Clarity

Getting up and running with the USB connections was truly a "plug-and-play" experience. On both my Apple iBook and a Sony Vaio PC notebook, all I had to do was plug in the USB cables and the computers did the rest. No drivers get installed on the computer, as the soundcard is in the mixer. (This applies to Windows XP and Mac OS X—I did not test the setup with older operating systems.) The only messing around I had to do was selecting multiple outputs in the DJ software on the PC, in this case, AlcaTech's BPM Studio. When connecting two USB cables between two ports on the laptop and the DXM's two connectors, the mixer appears as two separate audio devices; the software just needed to be told how I wanted to configure them.

Numark's DXM01 USB Mixer provides yet another very useful option for converging digital and analog DJ gear, as well as hardware and software, all in the service of the mix. Not only does its digital design make it a great-sounding mixer all by itself, perfect for hooking up turntables or CD players, it also puts the tracks on your laptop's hard drive at your disposal right alongside your other hardware. And its built-in soundcard provides a beefier alternative to what probably inside your current laptop. It should be crystal clear by now: going completely digital is now easier than it's ever been. So, once more, the question is: Why not? ●



System Requirements

PC: Windows 98SE, 200, XP or XP Pro;
at least 1 USB port
Mac: OS 9.1 and up, OS X;
at least 1 USB port

MSRP: \$350

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American DJ's Fire Burst DMX touches on primal entertainment instincts

We have all heard the old saying, "Everything old is new again," and when it comes to lighting, American DJ's latest luminaire, the Fire Burst DMX™, has gone back to the basics for inspiration.

For thousands of years we humans have used fire, not only to cook food and warm our bodies, but often as the center of our entertainment. Think about a typical caveman "night on the town:" Go out and kill some food, cook it on the fire, and then dance around the flames and sing like crazy. Or, consider the Native Americans and the many ritualistic dances they conducted in front of fires. Even your own beloved Jammin' Jim, as a tender preteen at Four H camp, would sing folk songs around the campfire while dreaming of how he and his buddies could sneak over to the girls' side of the camp, later in the night. We simply cannot deny our connection to fire as entertainment.



All Fired Up!

By Jammin' Jim Kerins

Fire Inside?

Sadly now, most social activities have been moved indoors, precluding the use of giant bonfires as the focal point of our pleasures. Humans have created big dance clubs with megawatt sound systems and every kind of laser and halogen bulb light effect imaginable. We have managed to create some truly amazing acoustic and illuminated environments.

But, there was still something missing, and that's when the illumination engineers at American DJ got busy on the idea of bringing fire indoors. They discarded some initial product ideas, such as a DMX-controlled open fire pit, deciding that simulated fire was the way to go. (OK, so I made that up about the fire pit, but you get the point.)

All the Flame, With None of the Burn

Without setting the venue on fire, the Fire Burst DMX paints the room with warm, ever-changing flame patterns. Out of the box, this

small, 16-pound wonder has the look and feel of a quality piece. Covered in aluminum and other metal, the Fire Burst has an attractive and modern design. I took the liberty of disassembling the unit to reveal its true build quality, and was not disappointed. It is smartly laid out, and its mechanical parts are made of high-quality materials. The unit should deliver long life and easy maintenance.

The flame effect is produced as the unit projects its bright 150-watt lamp through a flame gobo, a flame-colored dichroic mirror, and a beautiful spinning glass flame-enhancement wheel. This filter chain produces a realistic result. Fires are variable, so the Fire Burst is also variable. It comes with three extra, interchangeable, flame-patterned gobos. One looks like a raging fire; I would use this one for those all-night raves. Another has a dancing flame pattern; this would be perfect for high school dances. The last provides a traditional campfire pattern, good for just about any party.

Inside the Fire

Access to the bulb and interchangeable gobos is quick, via a thumbscrew access panel. The unit is fan-cooled, and is missing one traditional lighting "feature"—a duty cycle. Unlike actual fire, this light will keep the flames flickering consistently all night, without overheating (or trips to the woodpile). It can be operated in any position. Focus adjustment is quick and easy. You can easily shift between simulating crisp flames, or blurry, drunken flames, depending on what the night calls for. The unit is fully DMX controllable, or will run in stand-alone mode. Dipswitches on the rear panel control the speed of the internal glass wheel and the unit's brightness. You can even daisy chain multiple Fire Bursts, synchronizing 16 units together for the desired forest fire effect. Finally, the unit can run by a sound activation...try *that* with a real fire.

Keep the Home Fires Burning

The Fire Burst is an effect to help you establish the overall mood for an evening or set a particular scene. The unit's bright output and wide



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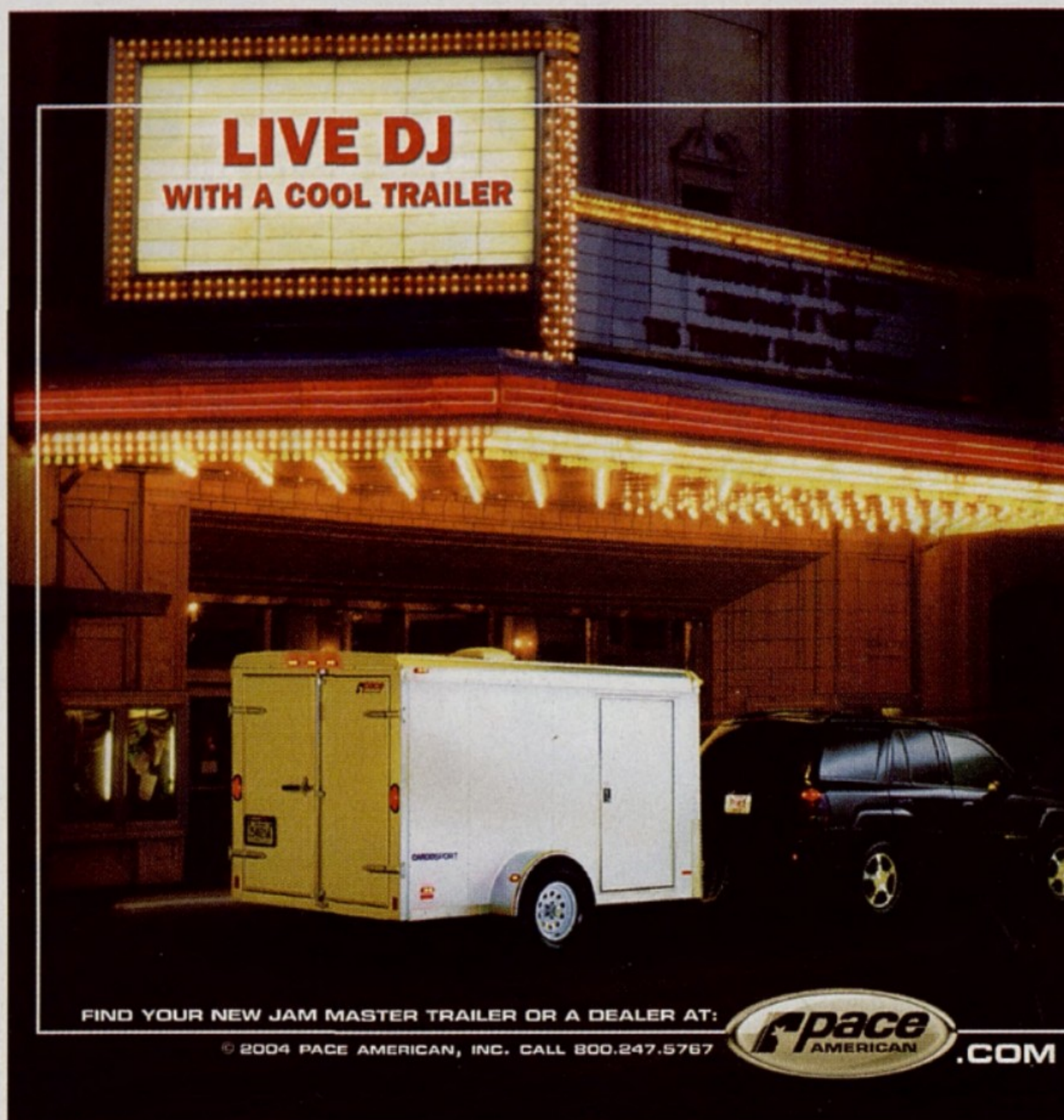
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coverage make creating the right vibe a snap, with minimal gear to carry.

This effect was perfect for illuminating the front of my house for the big "Jammin' Jim House Party." As guest after guest arrived for the night of festivities, many commented on how cool the flame patterns looked, as they lit up the entire front of my house. And one uninvited neighbor almost called the fire department. The Fire Burst creates a base of moving flame color that gives a warm, and inviting feel to any party or gig, without the need for a standby fire extinguisher.

The Fire Burst DMX lists for \$259.95, and comes with a one-year warranty. Go to www.americandj.com to see cool videos of the light in action. •

If you have questions, comments or want to share your proven fire building techniques, e-mail Jammin' Jim at jkerins@rochester.rr.com.

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Just Press Play

Part 1: Hardware

Sorting out the myriad of DJ playback options By DAN WALSH

Ain't the digital age grand? Better sound quality, more control over your tracks, more product options for playing them back—sometimes it seems as if there are too many options available, especially for someone just getting into DJing, or for veterans who are looking to make a change.

In this two-part series on playback technology, we hope to present some of the options in a way that will help you identify the best way for YOU to play. First, we stick to the familiar, presenting the latest CD/MP3 players. These units provide lots of useful features, with MP3 playback at the top of the list, for most of them. The 2005 Winter NAMM Show saw new entries into the CD/MP3 player or "digital media player" category from American Audio and Stanton, as well as expanded product lines from the other major DJ CD player makers. Below we list some highlights from this year's new class.

The second installment will cover the increasing number of software and hybrid hardware/software approaches. You can just load up a laptop with powerful software like DJPower, along with your MP3 library, and away you go. Or, add a dedicated USB controller (such as the ones provided by AlcaTech or PCDJ), to control your software without the need for a mouse. And if you want to get really crazy, connect a control unit like the MidJay from Ketron, the Hercules DJ Console, or the new B-Control unit from Behringer. These represent a new class of controllers with built-in, external USB soundcards, which hardly resemble your old CDP, except for the dual jog wheels on some of them. (More on these options next time.) Finally, note the latest trend in mixers. Just a few pages back, you read a review of Numark's DXM01 USB mixer, which integrates an external soundcard with your computer (p. 26), as well as a brief report about the new single-rackspace MP4 mixer from Rane, which offers similar functionality (in the NAMM report starting on page 20).

For the moment, though, let's focus on the deceptively traditional-looking, cutting-edge crop of players.



buttons are included. It also includes solid standard features like: 20 seconds of anti-shock protection; Fader Q start; relay playback; pitch control (± 4 , 8, 16%) and bend; frame searching; a bright LCD display

with multiple view options; and an S/PDIF digital output for each player.

The DN-D6000 builds upon the success of Denon's legendary DN-2600F dual CD player, combining practical features and solid performance. Its MP3 playback mode fully supports seamless looping, scratching, hot starts and effects. A Next Track Reserve function lets you play your MP3s back-to-back from a single disc. See the Mobile Beat review in the March 2005 issue.

Denon's new DN-S1000 CD/MP3 player offers many of the same high-end features and benefits of the company's tabletop DN-S3000 in a compact, easily portable package. Features include a pressure-sensitive platter that can be used to mix, scratch, backspin, brake, search



and otherwise manipulate as if it were an analog turntable. It includes essential onboard effects such as scratch, reverse, brake, filter, flanger and the world's first Echo Loop, which can loop from a 1/4 beat up to an 8/1 beat indefinitely, allowing you to overlay another track or even a new disc.

The Gem Sound CD-525 is a stylish, high-quality tabletop CD player, sporting a fast slot-load transport. A large jog/shuttle/search wheel is illuminated with a vibrant blue outline. Tracks can be selected instantly with the direct access numeric pad. The CDT-525 boasts seamless looping, as well as 40 seconds of anti-shock buffer. S/PDIF digital output allows a direct digital connection to recorders, mixers, computers, and other digital gear.

The MPX-3 from Gemini features RAM anti-shock that plays MP3 files with bit rates up to 320kbps. By using MP3 text, you can search through hundreds of tracks in a few seconds. Digital MP3 text can be read on its ultra bright blue LCD display. Other features include frame-accurate, ultra-fast track/music search, fly cueing, real-time looping with editing, variable pitch control, pitch bend, robo-start mode, instant start & cue previewing, and more. Features apply to both CD and MP3 modes. The MPX-30 takes this same technology and puts it in a front-load, tabletop design.

Pioneer had made playing and scratching MP3 discs even more cost-effective with the introduction of the CDJ-200 entry-level CD turntable. A host of innovative features include: full-functioning MP3 playback, Hot Loop, Beat Loop and the unique one-button Loop Cutter, for creating loops within loops until the beat has been cut to infinity. The MP3 functionality allows you to locate tracks more quickly (via Folder Search) and to see the name of the disc, artist and song on the unit's bright dot-matrix display window. This screen also has a bar graph

The Players

American Audio's MCD-510 is a dual CD/MP3 player with all the essential CDP functions and a bunch of added capabilities. It plays MP3 and CD discs (CD-Rs included). To navigate those song-packed MP3 discs, ± 10 -track



showing the elapsed and remaining playing time of a track, plus an auto BPM counter.

The new C.504 is Stanton's flagship dual CD player. A newly designed, highly reliable anti-shock buffer eliminates "skips". The C.504 plays back both standard CDs and MP3 encoded discs (on CD-R or CD-RW format), with the ability to pitch bend and change tempo while using effects. Other features include seamless looping, reverse playback, and 10 seconds of sampling per deck.

The Vestax CDX-05 is a tabletop unit that features a unique vinyl filter mode, which adjusts the filter settings to give digital sound the warmth of vinyl. Total pitch adjustment, up to $\pm 100\%$, and a high-quality master tempo function let you seriously manipulate your MP3s. The TT-LINK accessory socket lets you control CD functions via any turntable, simply by adding the TASCAM TT-M1 (see below).

A Direct Hands-On Approach

Since the advent of the CD format in the DJ realm, performance DJs have only dreamed of a solution that would combine the classic feel of a

turntable with the ability to play both CDs and vinyl. The Pioneer CDJ-1000 (now in its new MK2 form) reintroduced a turntable-style feel, by adding a large jog wheel with a revolutionary feel for controlling CD playback. With Numark's CDX, as well as with the upcoming release of the Gemini CDT-05, you can actually put full-size vinyl right on the unit that plays the CDs and control them with an actual turntable motor.

The CDX features a 12" aluminum platter, front slot-loading disc player and 5kg/cm torque direct-drive motor. Start-up and braking speeds are adjustable. Its VFD matrix display shows time, audio waveform with cue points, function modes and BPM. Seamless loop with trimming, and direct access to multiple DSP effects are also included.

The CDT-05's aluminum platter is driven by a CPU-controlled high-torque direct drive motor, suited for vinyl playback or CD manipulation. In both analog (vinyl) and digital (CD) modes, you have variable pitch control ($\pm 4, 8, 16, 50\%$) along with pitch bend function, as well as master tempo control. The motor can also be disengaged, passive CD playback. Vinyl DJs will appreciate the removable, virtually unskippable, straight tonearm system (sold separately) as well as the versatility of having an all-in-one unit to move forward with the digital revolution, while preserving the legacy of vinyl.

Another option for turntable control is available from TASCAM in their TT-M1 turntable adapter. It allows you to scratch and control CD playback on CD-X1500 or CD-X1700 dual players, and also interfaces with the new Vestax tabletop unit mentioned above.

The Technics SL-DZ1200 uses turntable motor technology inspired by the classic SL-1200 to manipulate CD playback. Sporting an 8" aluminum platter, this unit plays multiple compressed formats, scratches and mixes from SD media, records samples in real-time, and a lot more. ▶



Next time:
"Just Push Play, Part2"—
Playing with software and
hardware interfaces.

DON'T LOOK I'M GOING WIRELESS

Wireless mics make the most sense when mobility on the dance floor is key **By BILL EVANS**

The use of wireless microphones has become so standard that it's easy to forget that this technology is not all that old. It started in the mid '70s, became widespread among pro touring groups in the '80s and filtered into the world of "your average working entertainer" just during the past 10 years. I love the freedom that comes with cutting the cord, but there are some things to think about first. Let's start with a look at a typical wireless system and what putting one together entails.

Wire You Doing This?

Wireless systems involve two components: a transmitter and a receiver. With a beltpack system, the transmitter is that little box that hangs from—you got it—your belt. Just plug your mic into the box. With a handheld, the transmitter is built into the actual body of the mic. The receiver is typically a rack-mounted piece that feeds a signal to your mixer. Beltpacks are also used with head-worn mics. When it's time to get physical on the dance floor, these are just the thing.

The receiver end works like a radio. You dial up a specific frequency and set the transmitter to send on the same frequency. Some higher-tech units simplify this task almost to the point of making it automatic. As the airwaves get continuously more crowded, this whole frequency thing is something you **MUST** consider. (See below, and "Wireless Vs. DTV" on page 38 for more on this issue.)

The frequency thing is really your number one concern, followed by all the normal things you think about when buying a mic: How does it sound on your voice? How does it feel in your hand? Can you afford it? Is it roadworthy? Etc.

Traffic Jam

When Nady first brought wireless to the music world, nearly all units operated in the VHF (Very High Frequency) spectrum. This is in the range from 30 to 300Mhz. If you still remember TV before cable and satellite, this is also where the stations from channels 2 through 13 resided on your old TV. UHF (Ultra High Frequency), from 300 to 3,000Mhz, is where the smaller local stations and the local PBS outlet resided (channels above 13). This is the band on which most wireless systems for music operate today.

Here's the problem. As wireless devices of all stripes, from your cell phone to your wireless PDA to the pirate radio station down the street get more and more widespread, the frequency range gets more crowded. This can make for some interesting interference. I have picked up radio transmissions through the sound system just because we had a cable with a bad ground. Wireless mics make these kind of problems much more common. The more options your system has, the better your chance of getting a clear frequency on the gig. It is not unusual for a truly pro system to have more than 50 frequencies available.

Companding and Political Correctness

You will hear talk of the "natural" compression that is found in most wireless units. (Compression in audio refers to a squashing of the dynamic range resulting in less of a difference between the loudest and softest part of a performance.) In truth, there is nothing natural about it. In order to pack all of the sonic information of a musical performance into the limited bandwidth available by FCC decree to this class of transceivers, the signal has to be crunched down to fit. In most systems, this compressed signal is expanded again at the receiver end, but once squashed, it can't really be totally restored, hence the somewhat compressed sound of most wireless mics. (Compression + expanding = companding.)

Next up is diversity. No, this is not a way to ensure that your wireless rig is politically correct. If you have ever tried to get a weak radio signal to come in on your boombox, you know how moving the antenna just an inch can make the difference between music and static. Now imagine how hard that process would become if the transmitter were in constant motion, as it is with a wireless mic. A diversity receiver deals with this issue by constantly monitoring the transmission through two separate avenues, and sending the strongest signal to the output.

There are two kinds of diversity receivers: "true" diversity and antennae diversity. The first has two actual receivers. The diversity circuit monitors the output of those receivers and chooses the strongest receiver as the final signal that is sent to the console. Antennae diversity has two antennae

but only one actual receiver. The diversity circuit monitors the output of each antennae and sends the strongest of the two to the receiver. True diversity is better but more expensive. The technology behind antennae diversity has gotten better to the point that it will suffice for most performance situations.

Your Friend Squelch Stifles the Chatter

After looking at the front panel of a wireless receiver, you may find yourself wondering, "What is 'squelch' and how do I use it?" The first answer is, you don't really want to know, and also, many good units handle it on their own. Buy one that does it that way.

But if you have to know, it is kind of like a noise gate for RF signals. It shuts off transmissions that come in under a certain power level. The idea is to eliminate or "squelch" interference, leaving just the clean signal you want. Set it too high and you lose YOUR signal; too low and you get the air-traffic-control thing going.

What If It Doesn't Work?

Just like any other system, adding wireless transmission to a mic adds complexity that increases the chances of failure. A dead battery can bring embarrassment. A damaged beltpack cable will stop things cold. There are even some geographic areas where wireless just doesn't cut it—especially the low-end, entry-level units. Because of these kind of issues, it is **HIGHLY** recommended that, along with your wireless mic, you pack an extra wired version as well. If your wired and wireless mics are the same brand, then you won't have to re-EQ much, and you can make a smoother emergency transition in mid-gig, if needed. One way to approach this is to go with a good, wired dynamic mic and add a snap-on transmitter to turn it into a wireless. There are several of these kinds of units available, including models from AKG and Samson, which work well and are reasonably priced.

When going wireless, keep it simple. Make sure it feels and sounds good. Make sure that it doesn't feedback excessively and is easy to use. Talk to other users about issues like reliability and battery life. Then buy yourself a case of 9-volts, a pile of shares in Duracell and cut that cord.

Mic Types: Quick Reference



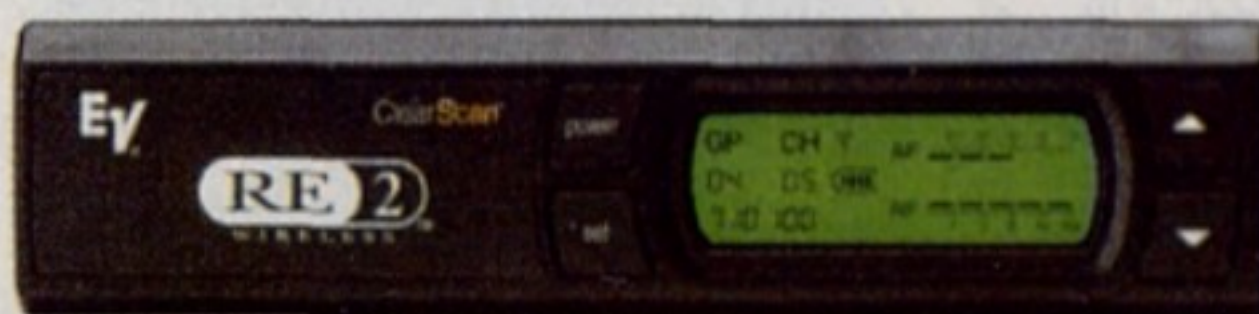
Dynamic Mics

These are the standard for live vocal performance. Sound waves from the source hit a diaphragm. This in turn moves either a magnet surrounded by a coil of very thin wires or a coil of wires with a magnet at its center. The changes in the magnetic field between the magnet and the coil result in an electrical signal that can be mixed, processed, amplified and turned back into acoustic energy at the loudspeaker. Industry-standard models include the Shure SM58, Audio-Technica AE4100 and Audix OM5. Generally, dynamic mics can handle a lot of wear and tear, are less prone to feedback, and often have a "warmer" tone. They usually lack a detailed high end and can get boomy when used close to the sound source (proximity effect).

Multiple Mic Possibilities

Wireless

AKG D3700
American Audio WM-UHF16, WR-90E
Audio-Technica 600, 200 Freeway Series
Audix RAD-360
Countryman E6 Earset
EV RE2 Receiver (various mics)
Gemini UX-1620, VH-120
Samson Stage 55 System
Sennheiser evolution G2 System
Shure SLX, ULX Series



Wired

EV RE-510
AKG D3700, C900
Audio-Technica AE4100, ST9500, PRO Series
Audix OM5
Sennheiser E-845, etc. (evolution Series)
Shure SM58, Beta-58A



Condenser Mics

This type is essentially a capacitor with the diaphragm serving as one of its plates. The movements of the diaphragm, in relation to the charged, stationary back plate, result in capacitance changes that can be amplified. This construction, which carries a higher pricetag than that of dynamic mics, creates a detailed sound that may be overkill for typical DJ applications. Condensers can also be more difficult to use properly. Finally, they require phantom power to operate, which is usually not a feature on DJ mixers. Recently, however, condensers have come down in price and started to gain more roadworthiness. If you are looking for a crisp vocal sound, a condenser mic might be right for you. The AKG C900 and the EV RE510 are good ones to check out.

By Mike Ficher

The bride was flush with anticipation, ready to perform the walk she had dreamed about since childhood. The groom, appearing nervous but willing, waited at the altar. The minister exuded well-ordered calm. The ceremony was ready to begin.

Music heralded the arrival of the wedding party, the bridesmaids and, finally, the bride. The couple was ready to profess their commitment to each other before an eager, supportive gathering of family and friends.

Unfortunately, when the minister addressed the assembly and the bride and groom articulated their vows, only a select few in the front rows could hear their voices. The speakers at the periphery of the ceremony area stood in majestic silence.

After the initial moment of alarm, the DJ quickly checked his wireless microphone setup—a high-end Shure LX VHF system, an industry favorite that had served him well for several years—and found that all appeared to be functioning as expected. No loose connections, pods set properly, units on, reasonable proximity, no outward signs of trouble.

LOOKING FOR CLUES

"It was puzzling because the same system would work fine on Saturday at a venue up the Peninsula near San Francisco but then not work at all the following Sunday in the South Bay about 50 miles away," reported the DJ, Carl Mindling, about the broader problem, of which the above was one example. "I was very frustrated."

The veteran jock replaced the microphone on the lavalier unit, surmising that the small wire that runs between the mic and the body pack might have worn out. The problem remained.

Finally, Mindling looked elsewhere for a solution. "I consulted an associate who works at a company that sells lots of wireless systems," said Mindling. "He was not surprised."

The problem? Digital television (DTV).

WATCH THIS

In 1997, the Federal Communications Commission (FCC)—



How to be
prepared when
DTV makes your
life more
difficult

the government agency that oversees all telecommunications in the United States—adopted DTV rules assigning additional 6-MHz channels to approximately 1,600 full-power broadcasters in the United States to permit them to offer digital broadcasts parallel with their existing analog services. DTV was launched in the U.S. on November 1, 1998.

In conjunction with the digital broadcasts, television stations are required to continue to provide analog programming until the current target date set by Congress for the completion of the transition to DTV—December 31, 2006. That date is likely to be extended to 2009, however, through a loophole requiring most homes (85%) in an area to be able to watch the DTV programming. At that point, broadcasting on the current analog channels will cease with the spectrum re-assigned for other uses.

SHARE THE AIR

Before proceeding, here's a brief overview of all the signals flying around in the ether around us. Transmissions can be categorized as short and long range, as well as one-way and two-way. Long-range broadcasts include FM radio and analog and digital television, which employ powerful, strategically-placed towers to transmit one-way signals to receivers across broad geographic regions. Short-range signals include garage door openers, cordless phones, game controllers, and wireless microphones, which broadcast low-powered frequencies over a short distance, usually less than a thousand feet. Two-way systems, such as cell phones and pagers, receive and transmit within a private network of towers and/or satellites that hand off signals as users move between them.

Legally, the FCC assigned the frequency range from 169 to 171MHz to low-powered VHF wireless microphone systems. However, this narrow band (just below TV channel 7) quickly became congested. Users of the systems

experienced increasing interference and intrusion from other users on the same or nearby frequencies. To offset this crosstalk (and sell more mics), wireless manufacturers began creeping into the 174-216MHz range (TV channels 7 through 13).

CLOSE TO YOU

Mindling's system was employing the frequency band reserved for

channel 12 (204-210MHz). The nearest television station broadcasting on that frequency is in Chico, California, 140 miles north of San Francisco. However, it turns out that KNTV (an NBC-affiliate), channel 11 in San Jose (198-204MHz), is using the available bandwidth in the channel 12 spectrum, broadcasting its digital signal from a tower in the Santa Cruz Mountains, several miles west of San Jose (<http://www.fcc.gov/fcc-bintvq?call=KNTV>).

Thus the proximity of the wireless system to the TV station's much stronger digital tower resulted in the actual cancellation of the VHF wireless transmission.

CAN YOU HEAR ME NOW?

With the increasingly wireless world of cell phones, pagers, PDAs, wi-fi, and cordless telephones supplementing the DTV frequency juggernaut, should DJs be concerned about the effect of the progressively more dense radio frequency spectrum upon their wireless microphone operation? And, what should they do about possible conflicts in the future?

"Frankly, the odds of having your single frequency wireless system 'walked on' by a new digital 'copy' station are really unknown," offers Steve Slaght with AV Now in Santa Cruz. During the last eight years, AV Now has emerged as one of the top three "fitness sound" companies in the United States. The company recently sold systems to the Pentagon and Andrews AFB in Maryland. "Mathematically, the odds are against it, but, as a professional, do you want to chance it?"

While not likely to be a problem for jocks working in more remote, less populous media markets, for those in metropolitan regions, the digital TV future and the emerging cordless world threaten to make wireless mic employment problematic.

SPREAD THE WEALTH

"The surefire answer is to move to a multi-channel system," explains Slaght. "If you get to a job and find your mic is running into interference,



With the increasingly **WIRELESS WORLD** of **CELL PHONES, PAGERS, PDAs, WI-FI,** and **CORDLESS TELEPHONES** supplementing the DTV frequency juggernaut, should DJs be concerned about the progressively more dense radio frequency spectrum?

you simply set it to another of the anywhere from 100 to 1,100 frequencies these systems offer."

While touring concert and theatre acts have employed multi-channel systems for years, the high cost (more than \$1,000 per unit) and a lack of need have prevented penetration into the DJ market. Opportunity may be knocking. "The wireless manufacturers are aware that things are changing rapidly in the wireless market," Slaght reports. "Customers, like DJs, are starting to demand a multi-channel product within their budget range."

Shure, which currently offers a unit with an auto-sweep and find feature that automatically locates a "clean" channel at the site, just announced a new line of multi-channel wireless systems breaking the \$500 mark.

AIR'S TO YOU

For the future, the issue is likely to remain up in the air. "You can chance it with your single channel systems," Slaght observes. "If you don't mind a little drama, you could buy several single channel systems over a wide range of frequencies cheap on eBay and simply swap in another system/frequency if you run into a problem on a job."

"The true professional isn't into this kind of drama. Sooner or later, he or she will be buying one or more wireless systems with the multi-channel technology. It's the only way to be sure in our ever-changing, ever more crowded wireless world."

What's the Frequency, Kenneth?

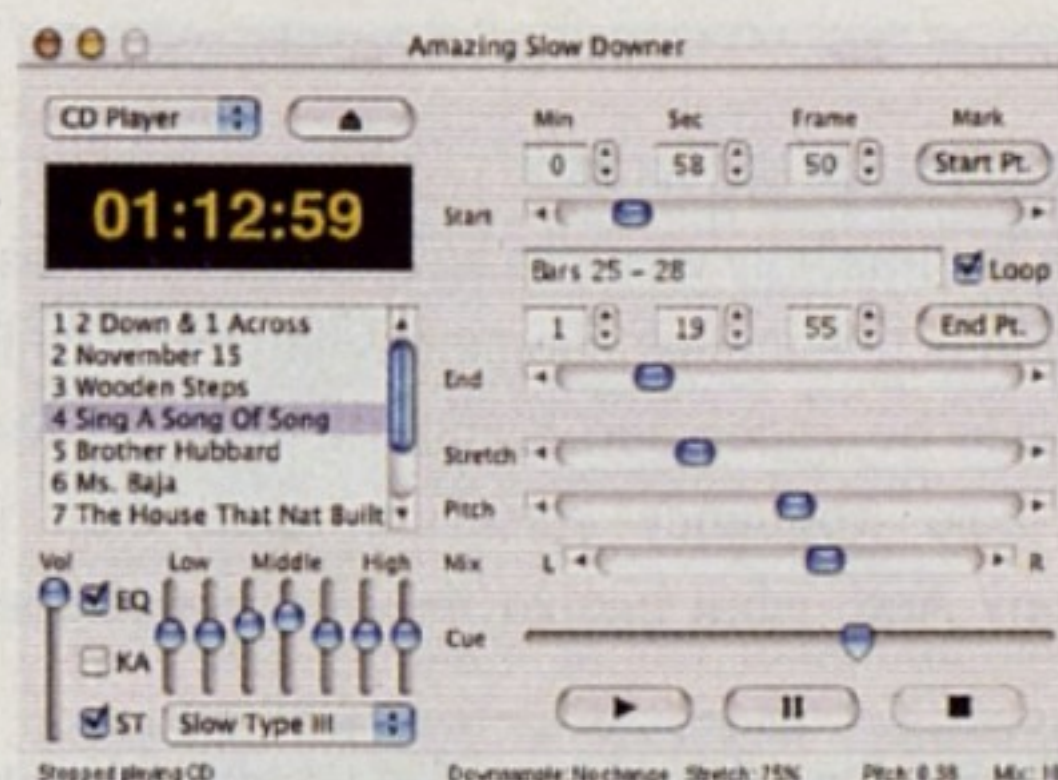
Curious how radio and TV frequencies are divvied up? The chart below shows the FCC's allocation of the VHF spectrum.

Frequencies (MHz)	Designated Uses
30-46	Licensed 2-way mobile communication
46-50	Cordless telephones; "49-MHz" FM walkie-talkies; mixed 2-way mobile communication
50-54	Amateur "6-meter" band
54-72	TV channels 2, 3, and 4
72-76	Remote control devices
76-88	TV channels 5 and 6
88-108	FM broadcasting (88-92 non-commercial, 92-108 commercial)
108-144	Air Traffic Control (in AM mode); auxiliary civil services; other miscellaneous services
144-148	Amateur "2-meter" band
148-174	So-called "VHF Business Band"; new unlicensed Multi-Use Radio Service (MURS), marine radio; other 2-way mobile
162.40-162.55	NOAA Weather Stations
174-216	TV channels 7 through 13, and professional wireless microphones (low power, certain exact frequencies only)
216-222	Mixed services
222-225	Amateur band
above 225	Federal services

In the Name of Speed

OK, so it may not be the coolest name for a piece of music software. But the Amazing Slow Downer, from Roni Music, is nonetheless extremely cool. Useful for DJs or anyone else who needs to mess with the speed of their digital music files, it is a simple program for slowing down music without changing the pitch. The Amazing Slow Downer is available for both Macs and PCs. You can open files (MP3s, WAV files, WMA files, etc.) on your computer or play them from a loaded CD. Sliders control the speed and pitch independently. The program also lets you loop sections of music, with frame-level time tracking. (Demo available.)

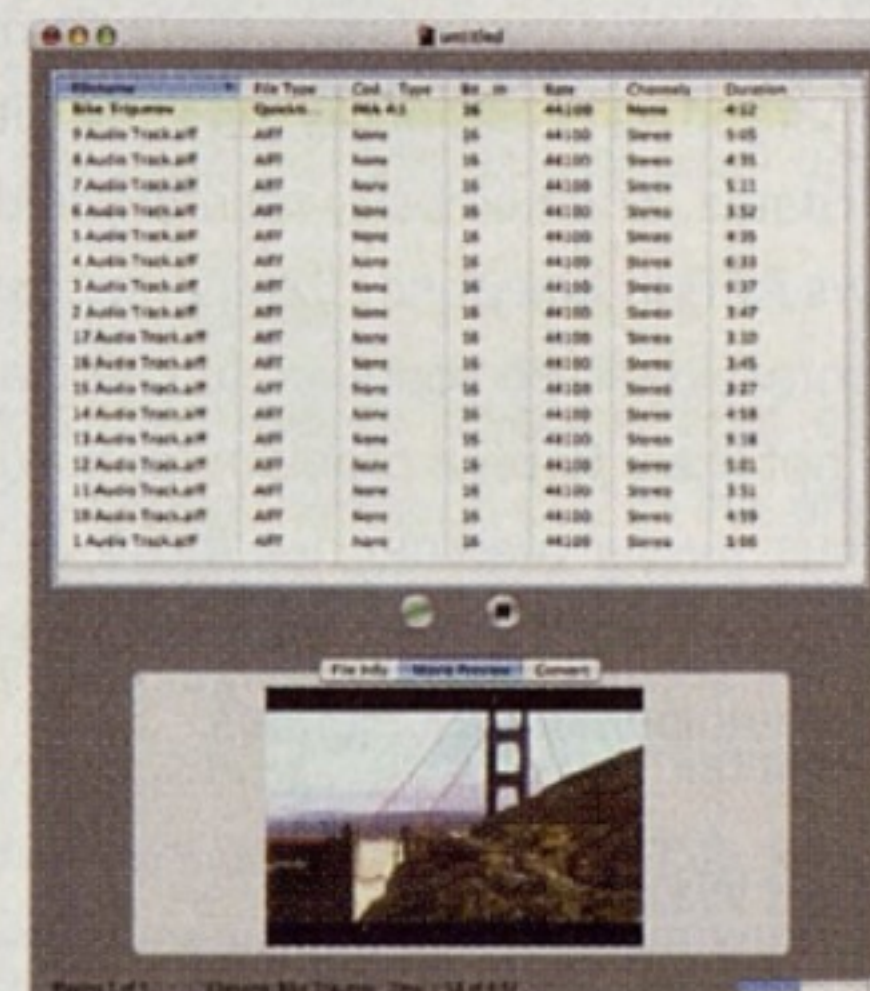
\$44.95 - www.ronimusic.com



Not the Same Old Grind

The latest version of a popular audio conversion utility for Mac users, Sound Grinder 2, is now available from Monkey Tools. Enhancements include support for additional audio formats, new conversion options, and improved performance and reliability. Its new Rapid Convert™ feature quickly processes files from within the OS X Finder. With a simple drag to the Sound Grinder application icon in the dock, or by choosing from the contextual or Apple Services menu options, you can quickly process a single file or thousands. File formats supported include AIFF, AU, MP3 (LAME Codec support), OGG Vorbis, Quicktime, AAC, WAV and more. (15-day, full-featured demo available)

\$39 - www.monkey-tools.com



Visual Force

G-Force Gold, from SoundSpectrum, is a customizable music "visualization" plug-in for PCs or Macs. It creates "mind-blowing" graphics that respond to your music—perfect for VJs who want to create a cool visual atmosphere between videos. It features: fast, anti-aliased effects; millions of possible visual combinations; savable and scriptable effects; and extreme expandability. G-Force uses text files called "configs" to define graphic operations in mathematical terms, allowing you to create your own visual effects. Over the years, many users have created hundreds of configs, some of which come bundled. G-Force supports a number of common media players, as well as line-in audio.

\$10 - <http://soundspectrum.com>



To Loop is Devine

Devine Machine is a loop workstation in VSTi plug-in format, which offers innovative control over loop manipulation and performance on stage or in the studio. It allows you to manipulate and jam on loops with extreme control. Features include: a DJ-style crossfader (MIDI controllable); 4 synchronized live tracks triggered from MIDI notes; 8 stereo, 32-bit tracks; 12 real-time MIDI-triggered effects; 7 graphic edit effects; a pitch editor with 35 scales; 400 loop-variation presets; and a whole lot more. Devine Machine is available in a full version, a basic "EZ" version, as well as a demo to try out before you buy.

Full-\$249; EZ-\$79 - www.devine-machine.com



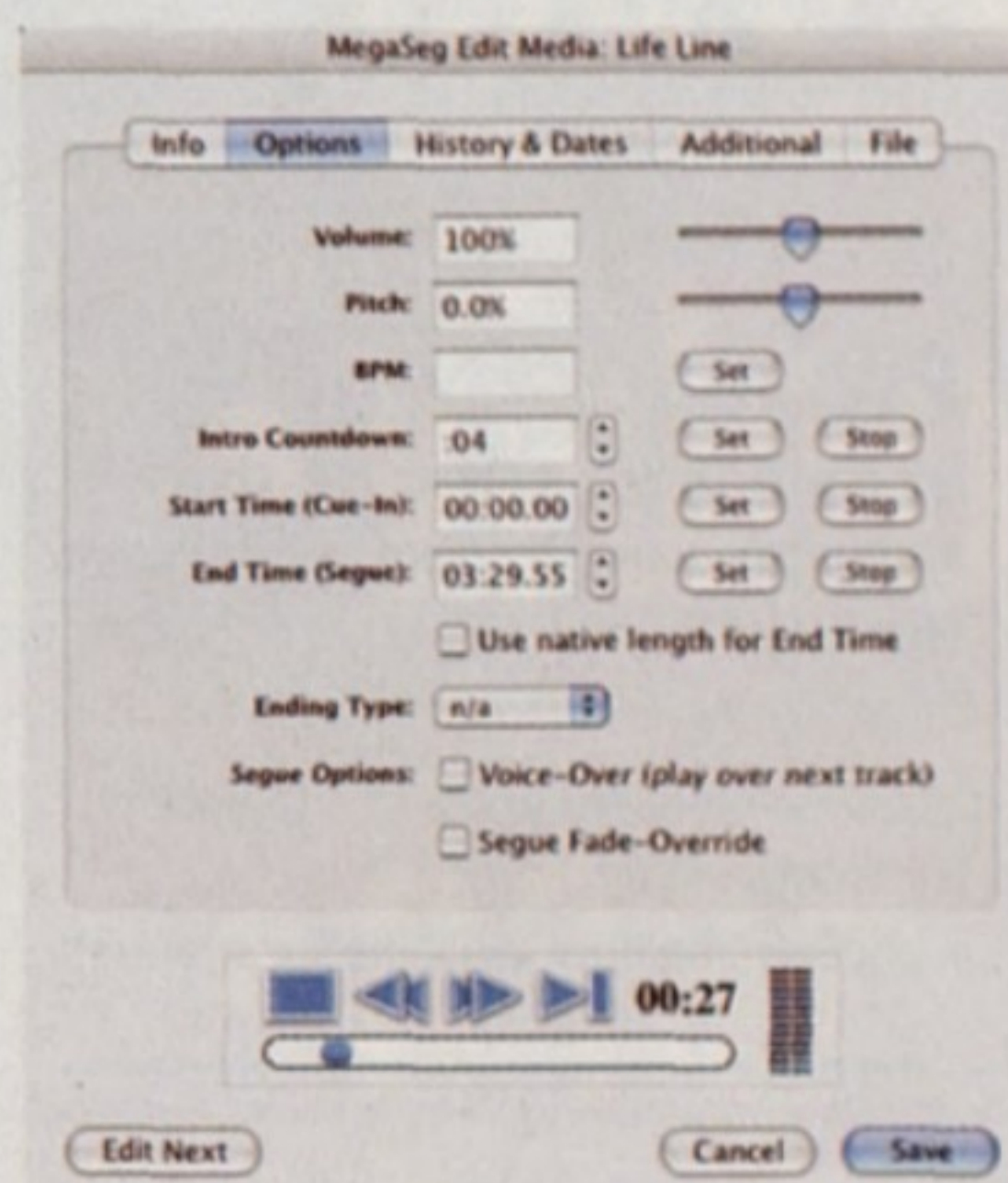


MegaSeg Steps Firmly Forward

Premier professional DJ software for Mac experiences a major upgrade **By R. A. Lindquist**

In the Windows world, there are several options for DJs who want to rip their music to digital files, organize their MP3 music collection and segue (crossfade/beat-mix) between tracks. For Mac users, however, there's really only one choice: Fidelity Media's MegaSeg, built from the ground up to work on Apple's powerful, UNIX-based OS X system. Why not a PC? I'll probably get a few nasty e-mails for this, but having worked with both formats, my personal experience has been that Macs are cheaper to own, more stable and easier to use. If you are happy with your PC, then let's agree to disagree on that point so we can move on.

Having been born and raised on the Mac platform, I've lived through many dust bowl days of going without a particular software release that was "not yet available for the Mac." This was particularly rough during the early days of DJ performance software. But then, along came MegaSeg, and the clouds lifted. Here was a program that offered all the power and convenience necessary to do a typical gig straight from an iBook or PowerBook. With well over 100 improvements and enhancements, MegaSeg 3 is packed with useable features that simplify the mechanics of being a DJ, freeing you up to concentrate on being the MC/party host. The mixer interface, with a dual-deck display, has been updated, while iTunes and iPod integration has been refined. Expanded database fields and multi-select edit features are also new. As with previous versions, the learning curve is a mere bump. Everything is laid out and labeled in a fashion that is familiar and easy to navigate.



Let 'er Rip

MegaSeg's simple two-column interface, with the music library on the left and playlist on the right, makes programming MP3 files about as easy as it could be. You build your library by importing songs from iTunes, in bulk or individually. MegaSeg suggests that, for Mac users, this is still the best way to rip your music. The "Import" function allows you to pour everything from your iTunes folder right into the MegaSeg playlist. A good way to manage your DJ music files is to create folders with such names as "Wedding Music," "Ice Breakers" or "Mobile Beat Top 200" within the iTunes folder. You can then drag those tunes to the specific folder. The folders can then be imported into the appropriate MegaSeg category. Although the category list provided is quite broad and extensive, you can add your own custom categories as well.

Once you have pooled your music into the MegaSeg library, just select the songs you want for each playlist. This can be done either by clicking on the song, dragging and dropping, or using the buttons located between the library column and the playlist. In addition to just adding tunes to the playlist, the buttons offer you a fast way to insert them between two other songs in the list, or—for those times when a bride says "You'd better play it next"—you can send a request right to the top of the batting order with a single click.

As there are, no doubt, certain songs you play in a particular order at most every gig, you can create those playlists ahead of time and save them in your playlist file. Although I'm more of a mix-on-the-fly guy myself, there's a nice measure of comfort in knowing your sets are all airtight and audience-ready. For the traditionalist, there's a manual mode with an arrow that flashes at 30 seconds left, to let you know the track is ending.

Edit Screen

Speaking of pre-crafting your sets, the edit function allows you to clip material from track intros or fades, so you can keep your segues tight as a vise. You can also trim the tails on the fly by using the "Seg and Set" button. Look a little deeper, and you'll see that it also allows you to set and save a BPM setting, so you can tweak the beat counts for a seamless flow. If you like mixing manually, click the "mixer" button and up pops a very familiar looking interface.



My personal experience has been that Macs are cheaper to own, more stable and easier to use.

To keep the volume consistent, you can adjust each file or just set the automatic gain control in the settings. To assist you during your performance, "Note request" opens a window where you can enter a reminder or phrase relevant to the request. Along with using it for simple requests and dedications, it's a perfect place for club jocks to note such things as "\$2 drink special." When the song advances to the cue position on the playlist, the window opens and displays the message entered earlier. Additional features include instant sound effect Hot Keys, advanced playlist rules for artist separation, color-coded Request Lists, and iTunes-compatible playlists.

Pro Mac Mixing

As I said at the outset, the choices in the realm of professional DJ software for Macintosh computers are still somewhat thin. Luckily for Mac-centric DJs though, MegaSeg 3 is an improved version of an already robust program that truly deserves the label "professional." Combined with the reliability of Apple's computers and operating system, MegaSeg provides an excellent option for any DJ looking to make the jump to laptop mixing.

MegaSeg 3 is now available for \$199 from Fidelity Media, at www.megaseg.com.

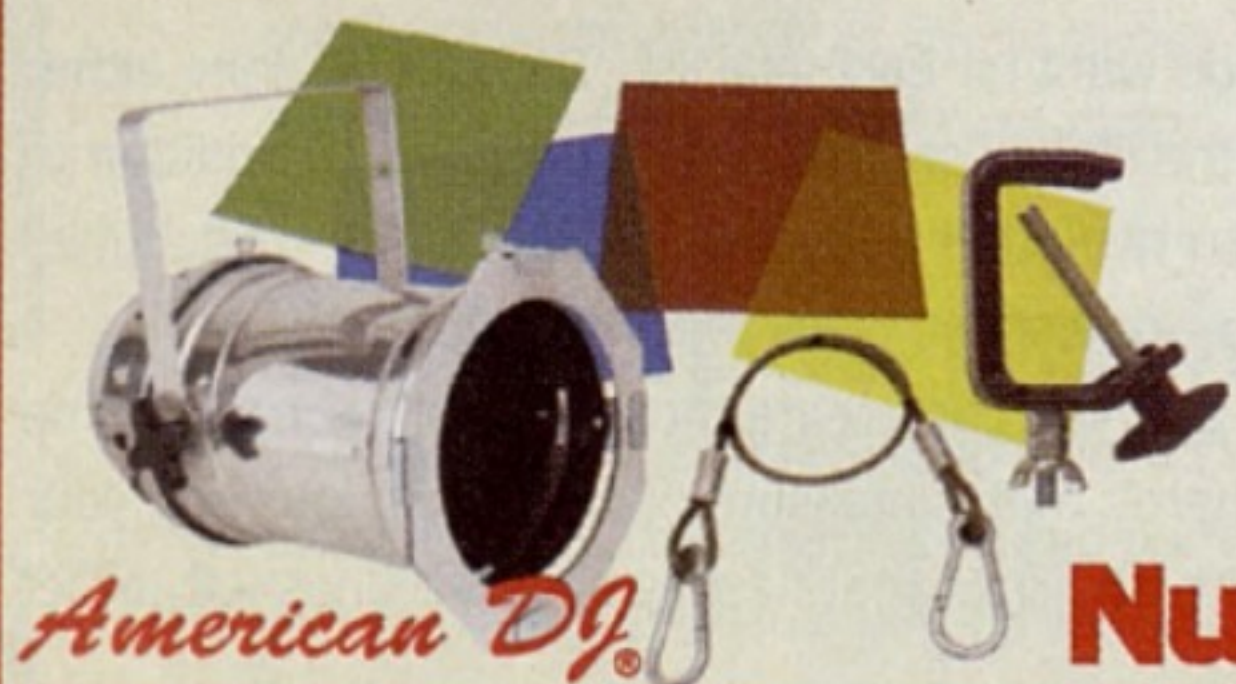
Adding MegaSeg to Your Mix: Numark Hardware Solution

With the switch to computer-driven programming comes the dilemma of deciding just what path to take in getting music stored on your hard drive to the dance floor. MegaSeg, like most of its PC counterparts, offers an input for a microphone. If you choose, you could run everything right off your laptop. But what if you still need to use a turntable or CD player? One solution is Numark's new DXM 01 USB DJ Mixer. (See review on page.) Along with the traditional line and phono inputs, this unit includes two USB inputs. With this configuration, you can run a music mix from a computer into one channel, and utilize a CD player or analog device on the other. In addition, it gives you an open channel with EQ and level control for a microphone.

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THE POWER OF *Listening*

By Mark Johnson

You've already got the gift of gab—
add the often-overlooked skill of listening to your communication repertoire

Are you looking for a way to energize your interactions with clients (potential and current) and fellow entertainment professionals? Are you wondering why things often don't seem to go as you planned or would prefer? The answer lies not in a power trip where you gain absolute control over every verbal exchange. You can actually get a lot more out of a conversation by listening, instead of speaking continuously. What does this have to do with Mobile DJs? Plenty. There is a great power gained when you allow others to talk and pay attention to what they're saying. They feel empowered by the sense that someone is hearing their concerns. Meanwhile, you may be able to absorb information that is helpful in many different ways.

Paying Attention Pays Off

When dealing with prospects on the phone, you can generally expect that a caller already knows a lot about what you do, the music you play, and other DJ essentials. If the prospect starts to complain about prior DJ experiences, your act of listening will create a much greater opportunity for you to close the deal than if you were to debate each and every point.

In fact, while listening, you might be able to make many helpful mental notes. The prospect may not be accustomed to having someone be so attentive and may give you much more information than you would have received in a regular conversation. Tidbits might include dislike for the DJ's clothing, song selection, speaking (or non-speaking) during the event, and so on. All of a sudden, you may have the opportunity to present your DJ methods in a way that directly meets their needs, in contrast with other unsatisfying DJs. Sometimes it can be pretty straightforward: If the prospect insists that a good DJ event contains no rap or country music, then you can easily figure out how to be the best DJ for their event.

Information Gathering

I attend about five or six social functions each year where I am simply a guest and not the DJ. Each event has a DJ with varying degrees of attitude and, without fail, I am able to break through their professional façades. I don't simply announce that I'm also a DJ, as that can create a barrier to useful conversation. I don't want to hear how good he or she is, or about other wonderful traits. Of course, a DJ has to talk that way to prospective clients, but I want to get past the usual presentation and learn something valuable.

If DJs detect any hint of confrontation or competition, they will quickly clam up and I will get nothing. So, when I approach them, I ask them this simple question: "What is your favorite song?" I don't know why, but this works almost every time. Maybe it's just that it's not a question a DJ usually gets asked.

Stunned, the DJ will pause and actually try to think of an answer. During that time, I can add, "I bet it isn't this one," referring to the one that is currently playing. He or she will acknowledge this insight and open up to answering the original song question. From there, I can go on to ask other questions about equipment, lighting, music services, dealing with people and, soon enough, my cover will be blown. However, by that time, the fellow DJ is usually comfortable in answering the other questions and will actually open up with more information. One particular type of information I like to acquire is different song mixes. I have my favorite sequences but I am always hungry for more. Usually, other jocks are quite willing to tell me what songs work well together for them.

Looking at it from the other side, during an event, I sometimes run into other DJs as guests. If one of them comes on too strong, indicating that he could do a better job, he will quickly turn off my willingness to offer any useful information. But, if he indicates that he can listen effectively, then I'm more apt to spill my beans and share some hard-earned knowledge.

I practice other types of listening while on the job. For example, I make it a major point not to come on too strong when entering a banquet facility. Rather, I seek to meet banquet managers and really listen to the way they want their events to go.

Paying attention to what they have to say lets them know I understand that they have a lot more to worry about—managing their wait-staff, timing the food service, etc.—than just me. Typically, they express their initial frustration in dealing with DJs in general, but after I listen patiently, they get past that and actually become more open and helpful. It's hard to believe how powerful listening can be.

Image Enhancement Through Listening

On the microphone, DJs are expected to be "large and in charge." When a guest approaches me, however, I take a more personal approach, listening carefully to song requests and desired announcements. I'll even repeat the announcement to ensure that I've heard it correctly. During one of those social events I mentioned earlier, my wife (a member of the decoration committee) went up to the DJ to have him announce some door prize winners. The DJ proceeded to mispronounce

*Even though you may be **tired and have an hour-long drive home ahead of you (after packing everything away), the client still deserves your full attention.***

a number of the names. All of the guests knew how to pronounce "Kowslowski" but he obviously didn't. The consequence of his lack of listening skills was that he came off looking pretty foolish. A little attention on his

part would have made all the difference.

Upon an event's conclusion, the client may offer some positive comments or bring up concerns about problems that may have occurred. Even though you may be tired and have an hour-long drive home ahead of you (after packing everything away), he or she still deserves your full attention. Receiving praise is easy; the challenge is to pay heed to criticism. If the client raises difficult issues, the best remedy is to start by simply listening, instead of trying to debate every point. Most of the time the person just wants to vent and be heard.

In any kind of relationship, whether it's business or personal, one of the most frustrating feelings is when you realize you're not being heard. Yet, one of the most satisfying feelings is to know that you *are* being heard. Patient listening doesn't compromise your position. It just allows other people to open up and express themselves. It doesn't cost much...and it produces powerful results.*

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WORKING THE

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By Mike Ficher

In a memorable episode of his long-running sitcom, Jerry Seinfeld highlighted a poll in which Americans indicated that public speaking was their number one fear. The fear of death? Number five. Seinfeld concluded, "That would mean that at a funeral, people are five times more likely to want to be in the casket than giving the eulogy."

As disc jockeys assume an ever-increasing variety of roles—game show host, dance instructor, game master, trivia quizmaster, emcee, interactive guru—increasingly, our competence as entertainment professionals is being measured by our ability to communicate effectively with our audiences: to speak in public. Expert voice technique and microphone deployment are becoming critical points of execution. In a growing number of cases, these skills are more vital than one's music programming aptitude in guaranteeing an event's success.

Breathe Deep

To optimize your audio presentation, according to one seasoned performer who earns a living with his voice, it's all in the air:

"Breathing is everything," offers Terry McGovern, a former personality (at the legendary in San Francisco, as well as KYA), television/movie actor (*Company*, *Mrs. Doubtfire*, *Graffiti*), and commercial gasoline campaigns among McGovern has employed chops and exceptional fully adapting to the

radio
KSAN
K101 and
(*Charlie and American*
artist (Union 76
many others).
his polished acting
vocal aptitude in success-
times, by taking advantage

Tips

for more
effective
microphone
technique

of burgeoning opportunities as a voice actor for CD-ROM games and cartoons and as a teacher and coach. His cartoon credits include *Transformers*, *Duck Tales* and *Darkwing Duck*.

"Proper intake of air, filling up the diaphragm and 'exhaling' the voice (are the keys). Most people breathe incorrectly and pay the price—everything from hoarseness to sore throats, lack of control, and many other undesirable conditions."

Partners in Rhyme

According to McGovern, critical listening will aid your partnership with the microphone. "The key to successful microphone use is in your ears. If you can really hear yourself, you instinctively learn how to control your sound." He also advocates letting the audio device support your efforts. "Let the microphone do its share of the work," noted the most celebrated lines in the droids we are looking for.") muscle in most DJs' delivery. I've plague," he says, in reference to DJ vocal delivery.

Attention Please

Developing competent optimal microphone usage sider, but don't comprise the ing attention and developing as important as the technical

"The number one DJ mic ment BEFORE they have the

voice techniques and learning are significant elements to con-entire vocal game. Command-valuable content are equally aspects.

error is making an announce-audience's attention," notes

Carl Mindling, of Carl Mindling Music in San Jose, CA, a mobile jock since 1969. "The solution is to get creative with chatter that is designed to get attention but has no significance and THEN make the pertinent announcement."

Striking a balance and knowing when to communicate the valuable content takes practice, according to the master emcee. "It's a bit tricky to do without sounding like a babbling idiot to those who are listening. I think this skill really separates the seasoned pros from the rookies."

Roomful of Blues

Often, our work environment provides acoustic challenges. Room shape, windows, carpet, floors, the number of tables and chairs, the position of our speakers (on the ground or elevated), and setup location all impact the sound quality.

"Another problem is lively rooms where the sound is bouncing off high ceilings and hard surfaces instead of being absorbed," Mindling observes. "One thing that helps is to speak slowly. The trick is to sound upbeat and enthusiastic while speaking slowly. It's another little thing that can make a big difference."

One more critical method to ensure that the audio is pleasing in acoustically hyperactive facilities, according to McGovern, is with your senses. "Learn to mix with your ears. LISTEN to how things sound," urges the veteran voice actor. "Make sure your monitor system is tweaked to perfection. In the words of Jerry Lewis, 'DON'T YELL!'"

While it's certainly not polite to yell at a funeral, by employing the suggestions offered by experienced professionals, we can avoid acting like we share America's number one fear at our events. •

SOUNDING GRAPE

About to announce the entrance of the bride and groom and your throat feels like an army of frogs is conducting a croaking competition? Judy Berlin, a voice actor and coach based in San Francisco, suggests turning to the grapes of rap. "Grapes contain an ingredient that acts as a lubricant for the throat," she noted in a voice acting workshop. "They will help clear your throat for the next few minutes."

Known as the queen of the fruits, grapes supply outstanding internal body cleansing properties, afford a source of quick energy and provide good blood and body-strengthening qualities. In addition to grapes, drinking plenty of water daily, offering ample rest for your voice and avoiding alcohol and smoking will help your throat enjoy clarity and a long, fruitful life.



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Truck of Tunes:
COOL ISLAND
Vibes for the Concrete Jungle

By Anthony B. Barthel

SoCal reggae duo retools a classic vehicle to dish out refreshing tunes

Successful business people will tell you that the secret to the success of any business is promotion. While a better mousetrap might be something many folks want, they won't know they want it unless they know it exists. With so many disc jockeys in Southern California, the fact that Aurelito and Shakespeare, from I-N-I Productions, continue to get media coverage says something about how they run their business.

A big part of this duo's success is the quality of service they offer. They also enjoy a somewhat targeted market. Another important factor in their relative fame is a 1969 Dodge ice cream truck. While the vehicle started life serving tasty frozen treats to tots, today it spends its days dishing up cool tunes all over Southern California, at private functions and on public roads. The old Dodge isn't just any classic ice cream truck—it's painted in the traditional Jamaican colors of red, gold and green and emblazoned with stickers that evoke smiles from many people on the street.

MORE THAN JUST A TRUCK OF TREATS

We caught up with the duo after hearing about them on NPR and in *LA Weekly*. We found that the duo have much more going on than just an old Dodge with a big sound system. One of their many projects is promoting a club in Los Angeles called the Chocolate Bar. It serves up everything from reggae to hip-hop, and has been doing so for seven years, which is quite a feat in the ever-changing LA club scene.

In addition to being club promoters, Aurelito and

Shakespeare are Mobile DJs who cater to all kinds of functions. While they don't actually spin at the Chocolate Bar, they do act as masters of ceremonies while guest DJs take to the 'tables. But they definitely dole out the tunes when on the road in their ice cream truck.

BECOMING A MOBILE DUB DUO

When Aurelito moved to California from Chicago, he figured that the best way to get to know the locals was to invite them to parties. He also had DJs come in and ended up getting to know the locals, alright, hundreds at a time. After a while many of LA's club jocks would stop by with crates of records and spin sets. One of the people who attended these legendary parties was Shakespeare. Quite awhile later, Shakespeare and Aurelito were introduced by a common friend and Shakespeare told Aurelito of these incredible parties he had attended. Funny thing was, it was Aurelito's parties he was raving about.

Aurelito's interest in the music business came from his background as a breakdancer in Chicago. Shakespeare was born in Jamaica and grew up in New York City. He became interested in music when, as he says, "I used to play hooky from school and my friend's father always had a huge sound system." Today they are both very involved in the music business, with Shakespeare having his own band as well as being a spinmeister for I-N-I.

Their jam-serving platters of choice are Technics turntables and a Denon dual-CD deck. They always make sure to add a little extra spice to their musical gumbo: "If it's reggae, we'll dub everything out, make it a little more cosmic," says Aurelito.

TRANSPORTATION INSPIRATION

So how does one decide to reggaefy an old Dodge? In 1999, Aurelito was meditating. "The idea just popped into my head. I called Shakespeare and told him about the idea." He transferred his idea to paper, but the process stalled for three years while the duo searched for an appropriate ice cream truck. It couldn't just be any old vehicle, it had to be an oldie, a classic. Finally, they found one and the restoration project began. Getting the truck to a condition they were happy with took ten months. They still consider it a work in progress.

Since Aurelito lives right on Sunset Boulevard in Los Angeles, the project required an extra level of secrecy. An alleyway by Aurelito's house became the work area because, according to the DJ, "A lot of people I know drive up and down Sunset."

"We would take the truck to the alley every time we would have it painted," recalls Aurelito. "First it was painted yellow, then the green accents were added and once the whole project was completed, the red roof was added."

The truck's unveiling was going to be a big house party and barbecue, but the DJs were literally adding finishing touches just half an hour before it was due to arrive. Finally, it was ready to go and they showed up at the party. The guests were all very impressed. On the way to the barbecue Aurelito and Shakespeare were cruising down the street with music coming from the truck, when they chanced upon a soccer field with a pretty intense game going. As they drove by, the game literally froze, while the players watched the jammin' ice cream truck roll past. "I remember seeing the ball rolling, the players stopped playing and they all had their fists up in the air," said Shakespeare.

DISTURBING THE PEACE?

What about the potential for I-N-I to be labeled a public nuisance as they broadcast their music in the streets? It hasn't been a problem, even when they had an encounter with the police. At a voter registration party, while Shakespeare was on the turntables and the music was bumping, Aurelito was outside the truck when two motorcycle officers roared up on their bikes.

...Aurelito and Shakespeare were cruising down the street with music coming from the truck, when they chanced upon a soccer field... As they drove by, the game literally froze while the players watched the jammin' ice cream truck roll past.

One officer asked him if he was associated with the truck and after a bit of hemming and hawing, he admitted he was. The officer looked him straight in the eye and said, "See the guy DJing? Could you tell him to turn that up? Because this is my freaking jam!" Stunned, Aurelito honored the request and the officers enjoyed the song—Bob Marley's "War"—and then left. Of course they both flashed the peace sign on their departure.

Among the many other places I-N-I has performed are schools, including high schools and colleges. The reaction of the students ranges from simply enjoying the music to coming over and talking politics. Needless to say, the students are generally amazed by the vehicle and impressed by the musical talents of its owners.

So what does the future hold? Aurelito and Shakespeare have plans in the works for a tour of colleges up and down the length of California, and hope to extend the tour to all of the United States.

In the meantime, when they're not working, Aurelito and Shakespeare often take the truck out and simply drive around with music playing. They've been all over the greater Los Angeles area with their cool treats for the ears, and most people are very happy to see them come by. •

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LIQUID FUN

FRESHENS UP *the* MIX



By Dan Walsh

Around the year 2000, DJ Chris James had been entertaining for over a decade and had had his share of the nightclub scene. After countless karaoke, comedy, and dance parties, he was looking for something new. "My goal was to have more fun and make more money," the DJ recalls. "In order to achieve this, I needed to come up with something that no other DJ was doing." His solution proved more exciting than even he expected. More on that later. First, let's see what brought him to the point of needing a change of pace.

Breaking Out of the Studio

Chris started out as a radio DJ in 1988 at a local radio station in Saco, Maine. While there, he became friends with a guy who had a bunch of DJ gear but didn't know what to do with it. Chris remembers: "He was shy speaking live to audiences but offered to spin if I would do all the announcements and crowd interactions. So I started booking all kinds of gigs and putting his DJ gear to work. He eventually offered to let me buy him out at any time. Because I was booking all the gigs, he allowed me to pay him with the revenue I generated from the gigs. In essence, I was using his gear to buy him out. It worked out very well."

Thus, Chris James added "mobile" to his DJ resume and began regularly sliding out from behind the radio mic to share his entertainment skills with live audiences all over New England. The founder of Chris James Entertainment began focusing primarily on wedding receptions, anniversaries, private parties, and nightclub gigs. It seems that while his radio job made full use of his professional vocal skills, it didn't allow him to express the full range of his personality or to really interact with his audience.



"It all depends on the venue and what my clients are striving for," declares Chris. "I can do anything from calm, cool, and collected to off-the-hook, in-your-face energy. Sometimes I'll incorporate party props, interactive games, karaoke, extreme light/smoke show effects, and even foam."

DJ Starts Foaming

Yes, ladies and gentlemen, foam is what helped DJ Chris add some new energy to his normal DJ life, as well as a lucrative new income stream. Here's how it happened: "I juggled the thoughts of foam and game show trivia," he recalls. "I put together a PowerPoint presentation and began marketing to the local clubs. Foam got me very excited, as I thought about the possibilities more and more. It's four years later and I'm still going strong."

And the excitement continues. After the initial idea took hold, Chris continued to develop it, to the point where a completely new persona came out when he was performing as the "master of foam ceremonies." The DJ has no apparent qualms about living with dual performance personalities. "...Foam Masta G was born," he reports, "and away I went building a brand new show to take on the road. I still can't believe how much fun I've had with this. I thought I had seen it all but then came my foam parties."

"Every show is unique and aimed at the age group I perform for. My shows are extremely energetic...I wear crazy costumes and do exotic contests that I invent on the fly. People seem to do whatever I ask of them." See the separate section, "The Lowdown on Foam," for more details on how Chris made this idea work for his business.

Getting the Word Out

Chris strives to make it easy for potential clients to do business with him through the Web site he designed (www.djchrisjames.com). He explains: "All of my resources are available to my clients online including my music library, online planning forms, and pictures from past events. This is especially helpful to clients who are out of the area but are planning a wedding in my local area. It is not uncommon for me to meet the bride and groom at their wedding for the first time. I treat every event like a brand new show, plan it thoroughly, and adapt to my surroundings like a chameleon."

Chris relies on the usual methods for gaining exposure for his site. "I mainly promote online, via search engines and exchanging links with other wedding professionals." But along with the techno-savvy approach, this DJ also knows that direct connections with people are what ultimately get the job done: "Word of mouth is HUGE! I always leave my clients wanting more. And I've never had a listing in the phone book."

Expanding Beyond Foam

Where does Foam Masta G go from here? Well, as you might expect, this DJ is not content to just let the foam keep flowing without a new twist. "I'm working with my partner, DJ Dangerous Dorenzo, to bring a unique form of entertainment to the world," announces DJ Chris. "'Fire meets Foam' is the name of the show. It's a show beyond your imagination. We are looking into doing bigger and bigger venues with a variety of entertainers. We have all the ingredients to be a national act touring the world. Only time will tell. My mission in life is to funnel my positive energy into as many people as I can entertain in my lifetime."

THE LOWDOWN ON FOAM

DJ Chris James, a.k.a. Foam Masta G, shares some foundational foam party tips: "To get up and running I bought a Foam Dome foam machine [from CITC], foam, 55-gallon drum, pumps, hoses, costumes, and accessories. Now I own two foam machines, trussing, and an inflatable foam pit."

Chris created a special logo to help brand the unique foam events. "I give away foam party towels and tank tops to contest winners. I incorporated glow products and I give away funky hats as well."

"I do club shows and private shows, indoors or outdoors. (Foam parties are big during the summer season although I have done an indoor one in December.) I can incorporate my show with the client's choice of DJs or provide DJ services as well."

Some final notes on personnel: "When I first started out I did it all by myself, including music, light show, foam, contests, MCing, setup and breakdown. Boy, it is very busy doing it alone—but it can be done. I prefer to be the interactive MC with a DJ spinning for me."

"My partner DJ Dangerous Dorenzo and I offer an awesome show. I'm the wild and crazy MC with costumes, while he spins the music. I wear the foam costumes and he wears the fire costumes. He breakdances on fire, leaps off of a tower on fire, and lands on an air mattress, which I have covered with foam. Now, that's one hell of a grand finale."

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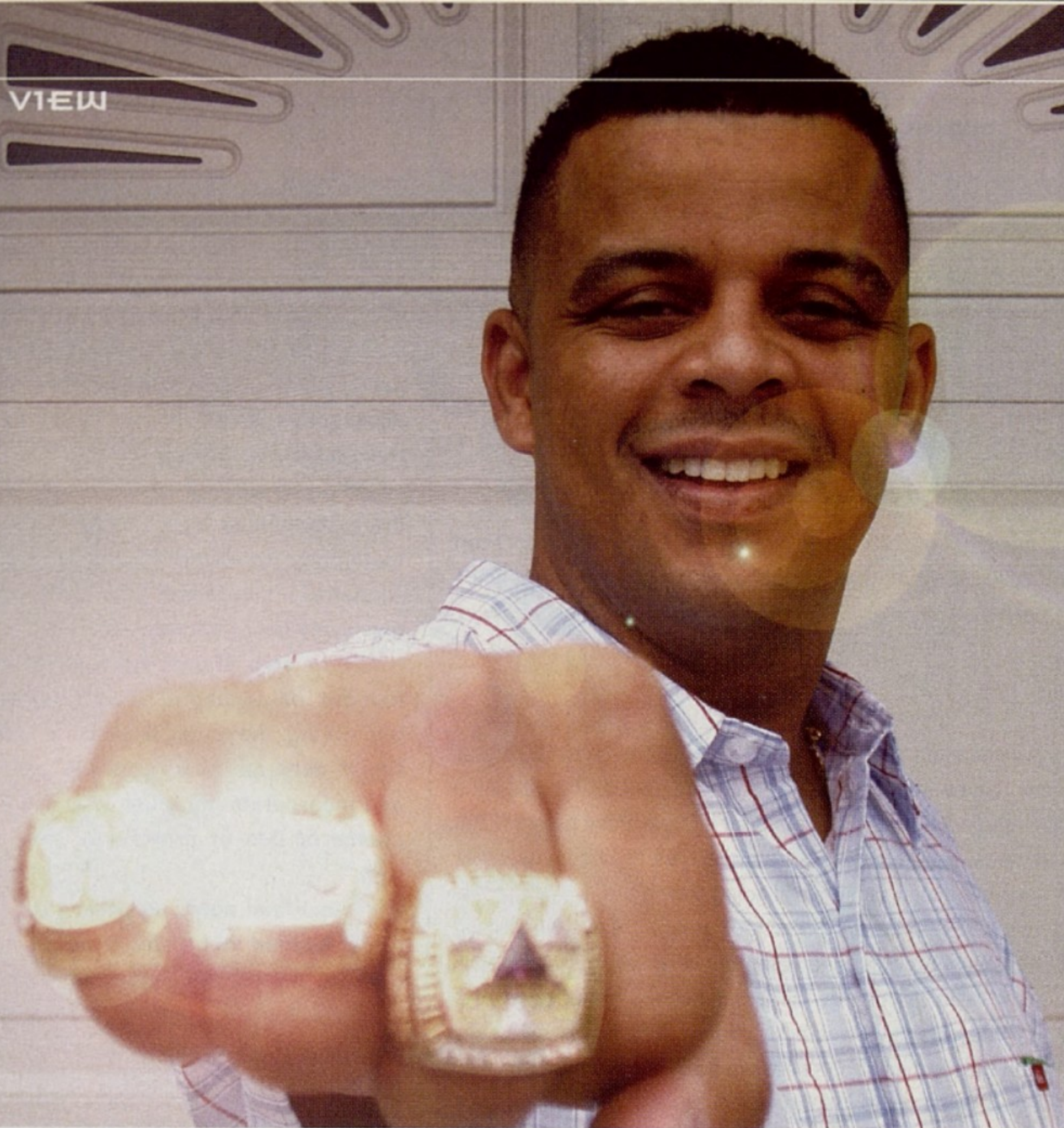
CHAUVET - www.chauvetlighting.com

CITC - www.citcfx.com

Antari - www.antari.com/snowfoamhaze.html

THE MASTA'S MUSICAL MATERIAL

- Denon DN-D5000 MP3/CD players
- Pioneer DJM 600 mixer
- JBL EON powered speakers
- JBL powered subwoofers
- Sennheiser wireless microphones
- American DJ lighting effects



DJ Shoots and Scores

DJ Kid Jay sinks a three-pointer, with radio, club and mobile success By DAVID KREINER

Radio personality

...on-air mixer...club DJ...remixer...part of the world-champion Los Angeles Lakers organization... and DJ business owner! All these things apply, when you mention the name Kid Jay. Kid Jay is currently on suburban Los Angeles' #1 radio station, 99.1 KGGI FM as an on-air personality and an all-star mixer. He is also the owner of J & J Entertainment. He has been a Lakers team attendant for 10 years (he has three rings now), as well as a team TV host and DJ. And, to think, it all started by accident.

Growing up in Long Beach, California, there weren't many radio stations that played hip-hop music. As a matter of fact, there was only one: KDAY 1580 AM. Kid Jay would listen day and night and try to mimic the DJs and copy their mixing styles on a reel-to-reel tape deck. At age 16, he bought his first turntable for \$10, and his first record, "Do Me Baby" by BBD. But Kid Jay's dream of being a DJ had to be deferred for a few years, due to a lack of cash for buying new records and equipment.

In college, Kid Jay did a stint as president of a social service club called Junior Exchange. The club was short on funds, so they decided to throw the biggest party Long Beach had ever seen. They couldn't pay a DJ, so Kid Jay stepped in and dusted off his old records and borrowed some gear and records from another DJ. To generate free publicity, he called the hottest radio station at that time, Power 106, and asked to be a guest DJ on Frank Lozano's Night Show. They let him on the air and the exposure made the party a huge success. Even better, Frank Lozano saw something special in the young DJ, so he invited him back to learn more about radio. He also mentioned Kid Jay's name to the station's promotion director.

Kid Jay ended up as a summer intern in the Power 106 promotions department. After only a month, he was hired as a street team member. He moved up quickly to street team coordinator, and then became the "Street Kid" for The Baka Boyz in the morning. His dream of getting on the air came true one Sunday night when a jock didn't show

up for a shift. But, no sooner had he made it onto the station's on-air DJ crew than new management moved in and he was let go. But the experience he had gained helped him land a job on San Diego's Jammin' Z90.

Jammin' Z90 was only looking for part-timers when Kid Jay got started, but he was determined. He worked from 10:00 PM to 2:00 AM, slept in his car for a few hours, returned to do the 6:00 to 10:00 AM shift, and then came back one more time to work the 2:00 to 6:00 PM shift. At one point during the holidays, he worked on-air for 43 days straight, and stayed either in a motel or his car. All the hard work paid off when Z90 made Kid Jay part of the family, full-time.

After a very successful stint in San Diego, Kid Jay took a break from radio and concentrated on his DJ business, and the Los Angeles Lakers. The Lakers had hired him as a DJ and co-host for Lakers TV. He is now back on the radio at 99.1 KGGI in Riverside.

"I love music, people, and taking on new projects," says Kid Jay. "That's what drives me every day to push myself to succeed." On KGGI, he can be heard every Saturday from 2:00 to 6:00 PM with his trademark off-the-wall humor, and then back at 10:00 PM with a live mix show.

"At mobile gigs, you have to be prepared to play every genre of music and I love the challenge of entertaining every musical culture that exists. At club gigs you get the opportunity to test new music and play the classic party jams. Mixing at radio stations is where you show off your skills." —Kid Jay

MB: When you got into DJing, did you want to be an on-air personality or a remixer?

Kid Jay: I always wanted to be an on-air personality and, while becoming one, I crossed paths with DJs like [Richard] Humpty Vission, The Baka Boyz, DJ Enrie, Tony B., DJ Eman, Mr. Choc and C-Minus, and Joe Vinyl who inspired me to become a mixer as well. I watched and studied these guys' styles and told myself I could do that, too. I started collecting records from these guys and would go home and practice.

I got my first break mixing on Halloween night 1995, at Power 106 in LA, when one of the DJs didn't show up to mix live (thank you, Humpty). I just happened to be lingering around the halls when Big Boy, the on-air personality, put me on, live! Let's just say that the "Polar Express" was in full motion—train wreck after train wreck. But that experience gave me the confidence to be a mixer as well as an on-air personality. I'm a lot better now... those train wrecks are gone!

MB: How did you get your gig with the Lakers?

KJ: I started as a ball boy in 1991 and throughout the following years I made mix CDs for the players. About five years ago, some of the players wanted me to mix for them at the games and that's how I got started DJing for the Lakers.

My biggest DJ event ever was with the Lakers in 2002, when I got to DJ at the Lakers' 3rd Championship Celebration Parade. Around 800,000 people were listening to me spin live at this event! My job with the Lakers also allows me to DJ at the players' parties and pick up some club gigs as well.

MB: What are your main duties for the Lakers?

KJ: As team attendant, I work with the players and in the locker room at every home game. As the Lakers' DJ, I mix when the players come out to the court and do their warm-ups. I have done some feature segments and co-hosted on Lakers TV as well.

MB: What do you do in the off season?

KJ: I spend most of my time DJing for players and I have done shows with Shaq in the past. Believe it or not, a lot of players enjoy DJing as a hobby, so I have built studios for them and I have also trained them on how to spin at their homes. But I mainly concentrate on my DJ business, radio gig and club spots during the off-season.

MB: Do you prefer mobile gigs, club gigs or being on the radio?

KJ: I enjoy them all equally! I got my career started in radio at Power 106 in Los Angeles and then realized that I could make extra money at some mobile gigs, so I started my own company: J & J Entertainment Mobile DJ Service. At mobile gigs, you have to be prepared to play every genre of music and I love the challenge of entertaining every musical culture that exists. At club gigs you get the opportunity to test new music and play the classic party jams. Mixing at radio stations is where you show off your skills. At my current radio station, 99.1 KGGI...I like to dig in the crates and play hip-hop classics from the 80s and the 90s, which I mix with current hits.

MB: What type of gear do you use?

KJ: I use Technics 1200s, Pioneer mixers ([DJM] 909 in my studio, 600 and 3000 on my mobile systems), QSC and Peavey amps, JBL and Cerwin Vega tops and bottoms, and all Odyssey cases. I also use lasers and intelligent lights from Martin, Odyssey, and American DJ.

MB: Do you like to use CDs or vinyl?

KJ: I use vinyl at all my gigs. I do own Pioneer CDJ 1000s and Technics' new SLDZ-1200 [digital turntables], but I haven't adapted to the CD format yet. I'm probably going to skip the CDs and go digital, but until then, I will stick with vinyl until they stop making it!

MB: Do you use any laptops or software for remixing and live performance?

KJ: YES! I have been working with PVDJ in helping design their new Digital Audio

Interface unit, also known as the DAI. I saw a beta unit at last year's NAMM show and knew right there that this unit could be BIG. Peavey sent me a beta unit to use at my gigs and I gave them feedback on software and hardware improvements. At all my mobile gigs I use a laptop with over 4,000 MP3s, the DAI software, the DAI unit and only two bags of vinyl. This really saves my back (all Mobile DJs out there know what I'm talking about!)

MB: Do you have multiple systems/employees?

KJ: I have three complete mobile systems (and can do four, if needed) and six employees for J & J Entertainment.

MB: What style of music do you like to spin?

KJ: Hip-hop, R&B and Old School are my specialties, but I really enjoy the Spanish/Reggaeton that is hot right now. You have to do it all when you are a Mobile DJ: dance, house, trance, salsa, merengue, disco and pop music are all part of my repertoire.

MB: Have you done any work with live bands?

KJ: Not yet!

MB: Do you want to continue in radio?

KJ: Radio is where I started. I will never give up my roots. If the mobile and club gigs go away, I would continue to work in radio as a personality or a mixer, even if it is just part-time.

MB: What is the future for Kid Jay?

KJ: It is hard to say, because I have accomplished so much and have been extremely blessed in everything I have now. I've always said, "You could be the best DJ in the world, but it comes down to who you know and being in the right place at the right time." This really hasn't happened to me yet! I have a lot more to offer, and I truly believe that, with more hard work and dedication, Kid Jay will be a household name. Stay tuned!

Check out www.kidjay.com for more on Kid Jay and J & J Entertainment Mobile DJ Service.

Crossover artists such as Jay-Z and Sean Paul have brought worldwide success to their respective genres and notoriety to both hip-hop and reggae. This has set the stage for reggaeton as the "Next Big Thing."



Don Omar



Daddy Yankee



Tego Calderón



Ivy Queen

Reggaeton's Got it All!

With a mixture of all the best party music, reggaeton is a guaranteed favorite **By A. SCHMITZ**

The dance music scene is always changing—intermingling and combining. In fact, it's almost as if dance music is constantly involved in a dance of its own, on a dance floor with no boundaries.

This is especially true when it comes to Latin and hip-hop music. Latin music is, historically speaking, a blending of the indigenous music of native people from small villages with Spanish influences, which eventually trickled into the cities of Latin America. Hip-hop is a direct product of "the city"—the voice of a people without a voice, or at least it started that way. In the 1970s, popular music was stiff and over-produced, and radio offered little if anything for the working class people who filled ghettos of America, as well as the rest of the world. This same kind of environment gave birth to reggaeton music: an infectious blend of Latin influences with reggae and hip-hop, including creative vocal styling that leans toward Jamaican ragga.

Tasty Tropical Mix

Intermingling... A Jamaican immigrant population had existed in Panama since the importation of workers to help build the Panama Canal during the beginning of the 20th century. This set the stage for a musical combination later in the century, when Jamaicans brought reggae music from their original island to Panama. The meshing of reggae with the local Latin styles was rooted firmly in "the streets."

By the early 1990s, Puerto Ricans were also enjoying an influx of Jamaican "riddims" with obvious hip-hop influences. Puerto Rican rapper Vico C. made the first official reggaeton recordings in the mid-1980s. Since then,

reggaeton has spread all over the world and grown to be a mainstream force in both North and South America.

Over the last ten years, reggae has been climbing the charts in many countries, while also being blended more and more into the already popular and successful hip-hop genre. Crossover artists such as Jay-Z and Sean Paul have brought worldwide success to their respective genres and notoriety to both hip-hop and reggae. This has set the stage for reggaeton as the "Next Big Thing."

Naming Names

Reggaeton's biggest international hit to date is "Papi Chulo (Te Traigo El Mmm...)" by Lorna, a Panamanian artist. Most recently, artists from Puerto Rico have grown to be immensely popular on the island and beyond. The island arguably produces the most popular performers in the genre, the biggest of all being Tego Calderón, Don Omar, Wisin y Yandel, Héctor y Tito, Daddy Yankee, Zion y Lennox, Baby Rasta y Gringo, and Ivy Queen. These artists have brought more commercial success to reggaeton, as well as becoming club sensations. The genre is growing within itself and expanding into new and exciting variations.

Reggaeton is fun, rhythmic and great for all party occasions. Although this music is by no means "brand new," it has grown to be an international force to be reckoned with. An educated DJ would do well to keep an ear out for new reggaeton artists. This music is a great addition to your catalog, whether you're DJing for weddings, corporate events, or in trendy clubs. Reggaeton is guaranteed to get the party jumping—after all, it's got it all! •

N.A.M.E. News

Building for the Future 3

N.A.M.E. (the National Association of Mobile Entertainers) has announced the dates and location for its Building for the Future 3 Conference. This business-boosting conference, designed to help N.A.M.E. members, and Mobile DJs in general, run their companies more efficiently, will be held at the Ramada Inn Airport South in Essington, Pennsylvania, May 2-4, 2005.

This year's keynote address will be from Alan Kovitz, a marketing consultant and educational speaker. Kovitz is the founding partner of Elevations Unlimited, an organization specializing in cutting-edge human development designed to elevate potential, drive performance and enlighten humanity.

"For the past two years, we have been able to produce a conference like no other, featuring more business related topics for Mobile DJs," said N.A.M.E.'s director of media relations, Rob Peters. "There is a demand in our industry for more emphasis to be placed on education. That's exactly what Building for the Future continues to be about."

Previous Building for the Future Conferences have featured topics such as marketing, accounting, multi-system management, contract law, and advanced sales and marketing. Speakers have included Robb Smith from the Florida Academy of Mobile Entertainment, GameMaster Scott Faver, Doug Sandler, Carly Rooney from The Knot.com, and Scott Vogel from the Perfect Wedding Guide.

The Ramada Inn has set aside a room block for attendees at a rate of \$89 per night. For reservations, please call the hotel at (610) 521-9600. N.A.M.E. is also working with several other hotels in the

immediate area to provide special lodging rates for attendees. For more information on other lodging options, please contact the National Office.

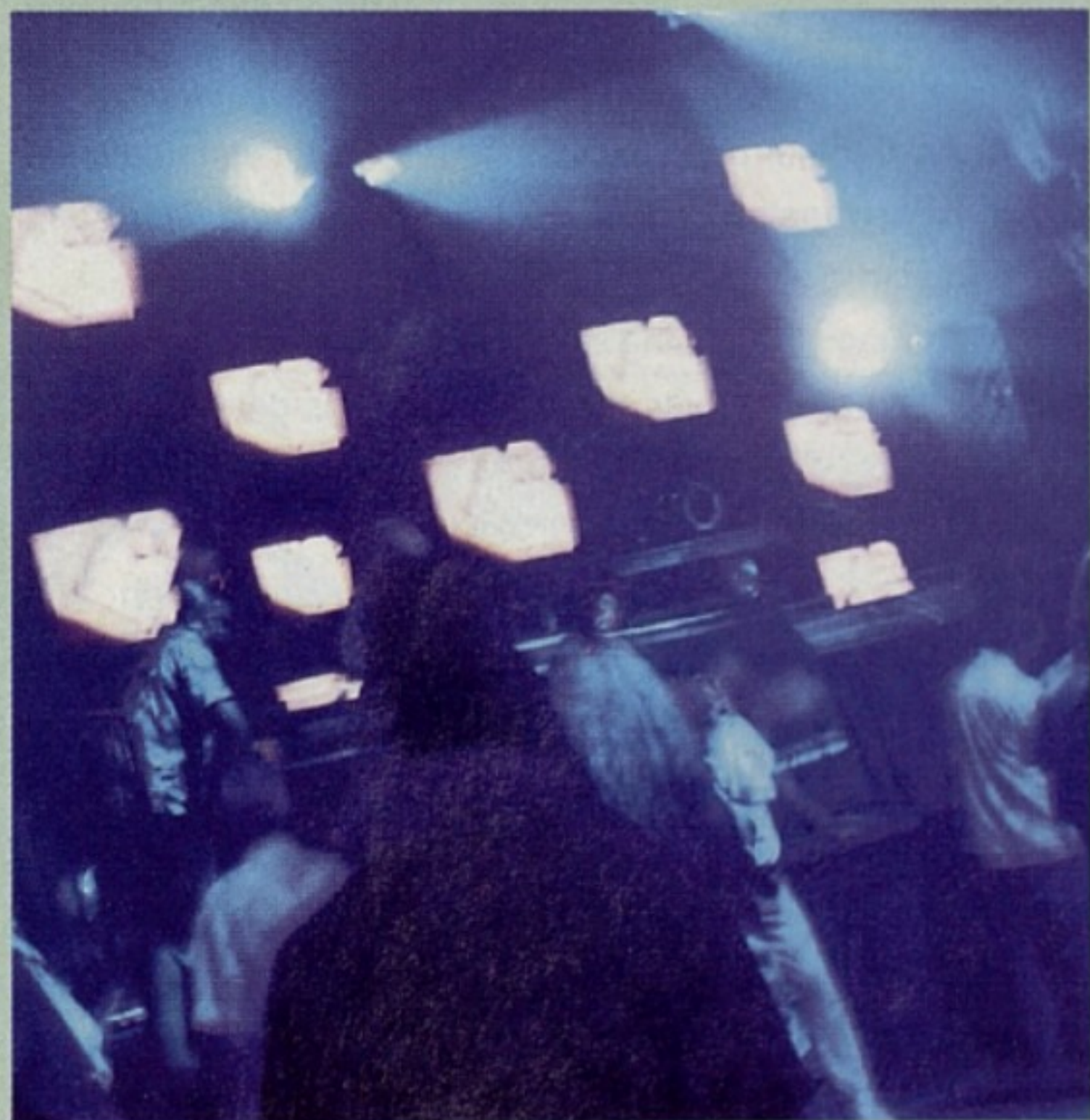
As in years past, the conference is open to the entire Mobile DJ community. N.A.M.E. is currently accepting early registration for the conference until March 15, 2005 at the rate of \$99 for N.A.M.E. members and \$149 for non-members. Non-members will also receive a \$50 credit toward membership with their registration fee. Tickets for the keynote dinner are an additional \$20. For more information, or to reserve your place at Building for the Future 3, call (800) 434-8274 or log on to www.djkj.com.

Newsflash...N.A.M.E. at Abracadabra

When: March 16, 2005 at 7:00 PM. Where: Abracadabra DJ Pro Shop (1015 Sunrise Highway, West Babylon, NY 11704). What: Representatives from N.A.M.E. will be on hand for an evening of gear giveaways, prizes, food, drinks, live music, and info on the association's benefits and services. Chicago Joe Entertainment will be hosting the festivities, which will include special musical guest, Shannon, of "Let the Music Play" fame. She will be singing songs from her upcoming dance music album. Long Island and NYC metro area DJs will have a chance to talk with N.A.M.E. president Bruce Keslar about the association. The Abracadabra staff will be demonstrating what's new in lighting gear for Spring 2005 in their newly renovated Lighting Effects Showroom. For more information contact N.A.M.E. or go to the Abracadabra site at www.idjnow.com.

Now Playing: TriceraSoft and ScreenPlay VJ-Pro

TriceraSoft and ScreenPlay have unveiled plans to work together to offer video subscriptions to TriceraSoft's customers, ensuring an entire package for the cutting-edge DJ who wants to offer music, karaoke and video, all from his or her PC.



"We are honored to be working with Screenplay, who offer a product of superior quality...the new venture with Screenplay builds on TriceraSoft's past successes in software for the digital age," said Gai Marcos, the company's president. He added, "'Going Digital with Confidence' is our new slogan and we encourage all DJs to try our products at no charge before purchase."

TriceraSoft's latest product is the Swift Elite Hoster, a solid solution for playing music, karaoke tracks and now, videos, all at the click of a mouse. With the addition easy access to video subscriptions, the digital DJ will have all the tools necessary to offer a quality event. Check it out at www.tricerasoft.com. (You can also find a review of this program in the September 2004 issue of *Mobile Beat*.)

The ScreenPlay VJ-Pro Series features: seven different music video formats; full-spectrum, 16-bit audio; maximum bit-rate visuals that are designed to look rich and deep, no matter the room; "clean" content options, created for those times when broadcast standard is not clean enough; exclusive remixes and advance releases of top songs; and more. ScreenPlay VJ-Pro offers a wide selection of content that is all fully licensed.

Massive MIXES



THE RECENT REMIX CROP IS BURSTING WITH EXTRA-LARGE, DANCE FLOOR FLAVA...

Getting things started is the newest dance issue from X-Mix, **X-MIX 78**. All the X-Mix dance compilations start off with their trademark megamixes. This collection's 131-BPM, various-artist mix features a nice, bathroom-break length of 16:57 and is entitled "White Label House of X Mega Mix." This four-song set starts off with Stardust beats under vocal samples from Madonna's "Dance and Sing." This segues seamlessly into "A Loneliness Dream," featuring Tomcraft beats with The Mamas & the Papas vocals. It continues with D12's "My Band" and ends with Armand Van Helden's "You Don't Know Me (Remix)."

Next up is Eminem vs. Lenny B. with "Just Lose It" (124 BPM). Starting off with a modified "Billie Jean"-style drum and bass intro (which stays strong throughout the track), it's a well-done remix of Eminem's huge radio hit. Hi-NRG artist RuPaul is back after a long hiatus with "Lookin' Good and Feeling Gorgeous" at a housey 130 BPM. This club-only release will only work in very late night sets and will probably never make it to radio. Britney Spears follows with her remake of Bobby Brown's hit, "My Prerogative" (115 BPM). It opens with a light, filtery drumbeat, then builds into a strong drum and bass track. Country singer Wynonna takes a stab at a club success with "I Wanna Know What Love Is" at a speedy 140 BPM. This is an aggressive house remake of Foreigner's classic ballad and is a very worthy remix. Christina Milian (featuring Joe Budden) is next with her huge radio hit "Whatever U Want" at a housed-up 129 BPM. A smoking drum intro leads into killer vocals from Christina. This remix will work very well in the midnight hour. "Ocean Drive" (125 BPM) is Madison Park's latest. This is a very smooth Euro-house dance mix that will work well in any late-night set. Deep Dish is up next with a 130-BPM, rock-infused track called "Flashdance." This is NOT a remake of the classic movie theme. Mis-Teeq's latest, "One Night Stand," is here in its original radio version at a slow and sexy 105 BPM. A light retro bass line keeps the beat going strong beneath the girly vocals. "Treat 'Em Right" by Chubb Rock gets the remix treatment at 115 BPM. Retro drum beats and samples from the *Sanford and Son* TV theme kick this one off. This is a fun version of a huge classic hit.

FUNKYMIX 82 starts off with Eminem's "Just Lose It" at 121 BPM.

The bass line and drumbeats have been modified and the vocals are strong on this remix. Next, Ja Rule, R. Kelly and Ashanti join together on "Wonderful." This R&B hit gets a clean, 93-BPM remix that makes it more danceable. A killer booty version (134 BPM) of "Let's Go," by Trick Daddy (featuring Lil' Jon) follows. The fast beat works well with this song and some "Crazy Train" (Ozzy) samples are thrown in for fun.

N.O.R.E. and Nina Sky are up next with their huge reggaeton hit "Oye Mi Canto" at 96 BPM. Reggaeton is a combination of reggae, hip-hop, bomba and salsa flavors that originated in Puerto Rico. It has been huge in Florida and the southern states for a while and is making a big impact in other big cities with large Hispanic populations. If you're not playing reggaeton songs now, you will be soon. This song is a great place to start.

I would never imagine a pairing like this, but Nelly features Tim McGraw on his latest ballad, "Over and Over," which is getting tons of radio play. This version of the down-tempo song (85 BPM) has a thicker drum mix pushing it. Jay-Z and R. Kelly are up next with "Big Chips" at 97 BPM. This big radio hit will continue to do well even though R. got kicked off the tour. "Shorty Wanna Ride," Young Buck's latest, clocks in at 90 BPM. The G-Unit protégé makes an impressive follow up to his first hit, "Let Me In." Closing out the set is Nitty with "Nasty Girl" (122 BPM). Using the classic 60's hit "Sugar Sugar" (The Archies) as its basis, this remix is nothing but fun to program.

HOT TRACKS 23.6 hits the street packing extended remixes of club and radio hits. "Lose My Breath," the much-anticipated release from

Destiny's Child gets it going, in two remix flavors. Part 1 starts off with a funky house beat at 120 BPM and is a very clean version. Part 2 clocks in at a sweaty 130 BPM and blends the drum line into a pulsing house beat. This remix will work well with all late-night sets. Mis-Teeq also appears in two varieties with "One Night Stand." Part 1 is an extension of the radio edit at a sultry 105 BPM. This version is a great set-starter. Part 2 speeds along at 126 BPM and will be great for your wee-hour house sets. Nelly (featuring Tim McGraw) is up next with the ballad, "Over and Over." This remix has a stronger drumbeat (92.9 BPM) that will make it easier to dance to. It's one of the best versions of this song, in my opinion.

Korn's remake of the classic Cameo hit "Word Up" appears here at 123 BPM. Not what you'd probably expect from the aggressive

rockers, this version sounds exactly like the original, only with harder drumbeats generated from drum samples of CCCP's "American Soviets." Next, "Whatever U Want, Part 2" by Christina Milian gets the killer house treatment (128 BPM). Strong beats and retro-sounding guitar lines propel this mix. Chris Cox, of Thunderpuss fame, closes out the set with a killer Britney Spears megamix.

Originally only available on vinyl, Hot Tracks added it as a CD bonus. The mix encompasses many of her hits in a remix that takes you on a ride from 108 BPM to 132 BPM. This is a must-have Britney mix. •

All the CDs mentioned in Remix Report are available right now from The Source DJ Music Supply. Surf/shop: www.thesourceformusic.com. For a free catalog call 800-775-3472.



X-MIX 78

White Label House of X Mega Mix (16:57)	VARIOUS ARTISTS	131
A. Dance and Sing	STARDUST vs. MADONNA	
B. A Loneliness Dream	TOMCRAFT vs. MAMAS & THE PAPAS	
C. My Band	D12	
D. You Don't Know Me (Remix)	ARMAND VAN HELDEN	
Just Lose It	EMINEM vs. LENNY B.	124
Lookin' Good and Feeling Gorgeous	RUPAUL	130
My Prerogative	BRITNEY SPEARS	115
I Wanna Know What Love Is	WYNONNA	140
Whatever U Want	CHRISTINA MILIAN feat. JOE BUDDEN	129
Ocean Drive	MADISON PARK	125
Flashdance	DEEP DISH	130
One Night Stand	MIS-TEEQ	105
Treat 'Em Right	CHUBB ROCK	115



FUNKYMIX 82

Just Lose It	EMINEM	121
Wonderful	JA RULE feat. R. KELLY, ASHANTI	93
Let's Go	TRICK DADDY feat. LIL' JON	134
Oye Mi Canto	N.O.R.E. & NINA SKY	96
Over and Over	NELLY feat. TIM MCGRAW	85
Big Chips	JAY-Z & R. KELLY	97
Shorty Wanna Ride	YOUNG BUCK	90
Nasty Girl	NITTY	122



HOT TRACKS 23.6

Lose My Breath, Part 1	DESTINY'S CHILD	120
Lose My Breath, Part 2	DESTINY'S CHILD	130
One Night Stand, Part 1	MIS-TEEQ	105
One Night Stand, Part 2	MIS-TEEQ	126
Over and Over	NELLY feat. TIM MCGRAW	92.9
Word Up	KORN	123
Whatever U Want, Part 2	CHRISTINA MILIAN	128
Chris Cox Megamix	BRITNEY SPEARS	108-132.8



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Take the Parties Out of the Party!

By Fred Sebastian

The times they are a-changin'. As corporate control of the media increasingly falls into fewer and fewer hands, the stranglehold over what Americans see and hear is blatantly evident. Witness Clear Channel, with its ownership of thousands of radio stations, which has restricted, if not denied, the playing of certain artists who have publicly voiced their views. Whatever "dangerous" speech the big conglomerates might be afraid of, the real danger is in restricting the open discussion of right and wrong.

Perhaps it's time that every DJ take a "playocratic oath"—that all music belongs foremost to the Party Party, but all other parties are welcome, too. Accordingly, support should only be given to radio, TV, and companies that do not discriminate. After all, as every DJ knows, if you don't mix it up, it isn't a party.

The following compilations all get popular votes for top hits, diversity, and/or rare gems.

Among the numerous generic party compilations I've reviewed in this column, one that stands out is the *Party Animal* series. On **GO WILD WITH THE PARTY ANIMAL** you'll find yet another great two-disc assortment of original, all-time favorites, including everything from oldies and rock 'n' roll to classic disco and '90s dance hits, with a couple of dinosaurs thrown in for nostalgia's sake. It'll keep the party animals howlin'...



Sunchyme	DARIO G
Everybody	BACKSTREET BOYS
Where Do You Go	NO MERCY
Freed from Desire	GALA
Encore Une Fois	SASH
One & One	ROBERT MILES
Never Gonna Let You Go	TINA MOORE
Closer Than Close	ROSIE GAINES
Ready or Not	THE COURSE
Son of a Gun	JX
One Night in Heaven	M PEOPLE
People Hold On	LISA STANSFIELD
Remember Me	THE BLUEBOY
She's Got that Vibe	R. KELLY
Finally	CE CE PENISTON
Gonna Make You Sweat	C&C MUSIC FACTORY
Da Ya Think I'm Sexy?	N-TRANCE w/ ROD STEWART
Theme from S Express	S EXPRESS
Boom Boom Boom	OUTHERE BROTHERS
Ready to Go	REPUBLICA
Disco 2000	PULP
Macarena	LOS DEL RIO
I've Got a Little Something for You	MN8

House of Love	EAST 17
Girls Just Want to Have Fun	CYNDI LAUPER
Mama We're All Crazees Now	SLADE
Down Down	STATUS QUO
Black Betty	RAM JAM
The Shoop Shoop Song (It's in His Kiss)	CHER
Jailhouse Rock	ELVIS PRESLEY
(We're Gonna) Rock Around the Clock	BILL HALEY AND HIS COMETS
This Ole House	SHAKIN' STEVENS
Reet Petite	JACKIE WILSON
Venus	BANANARAMA
Don't Go Breaking My Heart	ELTON JOHN w/ KIKI DEE
Achy Breaky Heart	BILLY RAY CYRUS
Hillbilly Rock Hillbilly Roll	WOOLPACKERS
5678	STEPS
Ghostbusters	RAY PARKER JUNIOR
When the Going Gets Tough	BILLY OCEAN
Le Freak	CHIC
Give It Up	KC & THE SUNSHINE BAND
Blame It on the Boogie	JACKSONS
Get Down On It	KOOL & THE GANG
Pump Up the Jam	TECHNOTRONIC

Packing Some SERIOUS KARAOKE

Do you have a core of "serious" singers who attend your karaoke shows? If so, you'll be interested in the latest offering from Priddis Music. Priddis recently announced a line catering to the more dedicated singer called *Singer's Packs*. "Each pack of 80 songs has been carefully selected to be within a certain vocal range," explains Jim Eberhard, audio engineer at Priddis. Four different packs are available: *Soprano Pack*, *Alto Pack*, *Tenor Pack*, and *Baritone Pack*. Each song is included twice, in a performance version (without a singer) and a rehearsal version (with a singer), making a total of 160 tracks per pack. On-screen lyrics are included for karaoke enthusiasts, plus printed lyrics for those who are all about performing. Song selections include pop, country, Broadway, classics and other popular genres.

Singer's Packs provide a way for karaoke devotees to take a step further along the road toward professional singing, if that's the direction they're interested in going. Many KJs have a number of singers with higher singing aspirations, who attend karaoke nights regularly in order to build their "chops." According to Rick Priddis, president of Priddis Music, "These packs give singers a compact arsenal of songs to perform for any occasion—all in their range."

Also available are two *Vocal Coach* packs for instructors (or those who don't care to have the rehearsal versions of every song). The *Male Singer's Pack* (combining the *Tenor Pack* and *Baritone Pack*) and the *Female Singer's Pack* (combining the *Soprano Pack* and *Alto Pack*) each include 160 performance tracks (no rehearsal versions) and the printed lyrics. For more information contact Priddis Music at PO Box 345, Pleasant Grove, UT 84062, 800-968-2118, www.priddis.com. MSRP: \$149.95



More Hot '80s Video

Promo Only has released Hot Video Classics Best of 1984-1986 Volume 2, the latest in its series of digitally restored music video classics on DVD. This volume marks the 22nd specialty DVD from Promo Only, and, like each of its predecessors, it features the same high-quality, classic music videos that have given Hot Video a reputation for quality, selection and reliability.

"We're extremely gratified at the response our Classics have received thus far," said Pete Werner, Promo Only's vice-president and executive programmer. "And more than a little proud to again offer such a great collection of classics."

"That we've been able to do so again so quickly without sacrificing the quality and selection we demand of each Hot Video Classic gives us no small measure of satisfaction as well," added Promo Only director, Jim Robinson.

Featuring 38 digitally restored music videos, Best of 1984-1986 Volume 2's tracks include such timeless classics as: "What's Love Got To Do With It?" (Tina Turner), "Pride (In The Name Of Love)" (U2), "Let's Go All the Way" (Sly Fox), "Legs" (ZZ Top), "I Can't Wait" (Nu Shooz), "Kiss" (Prince & The New Power Generation), "Like a Virgin" (Madonna), and "We Don't Have to Take Our Clothes Off" (Jermaine Stewart).

Werner summed up the release: "Bottom line, Best of 1984-1986 is about great music and good times; about the fun, the fashion and especially the music that was the best part of the '80s..."

For further information, contact Promo Only at 407-331-3600 or promo@promoonly.com, or surf to www.promoonly.com.

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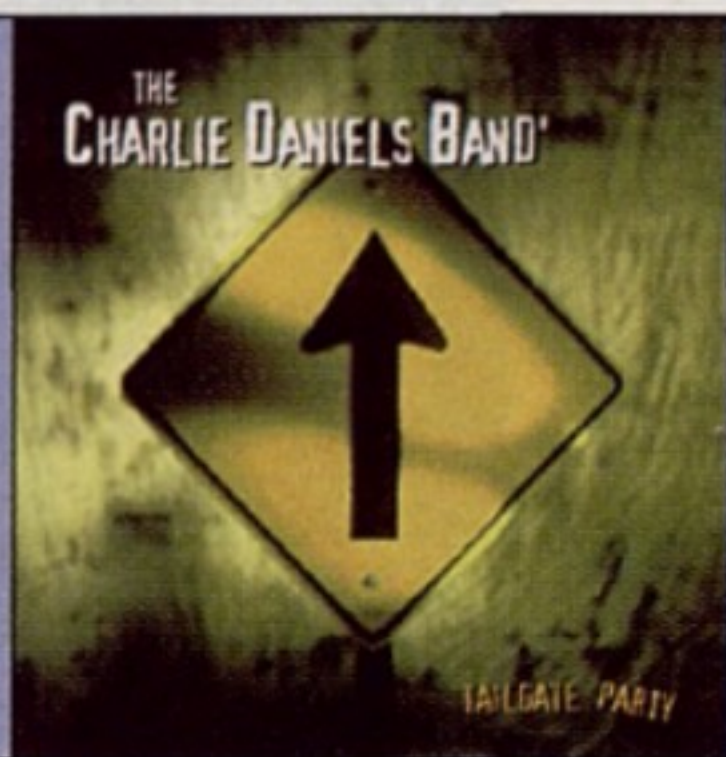
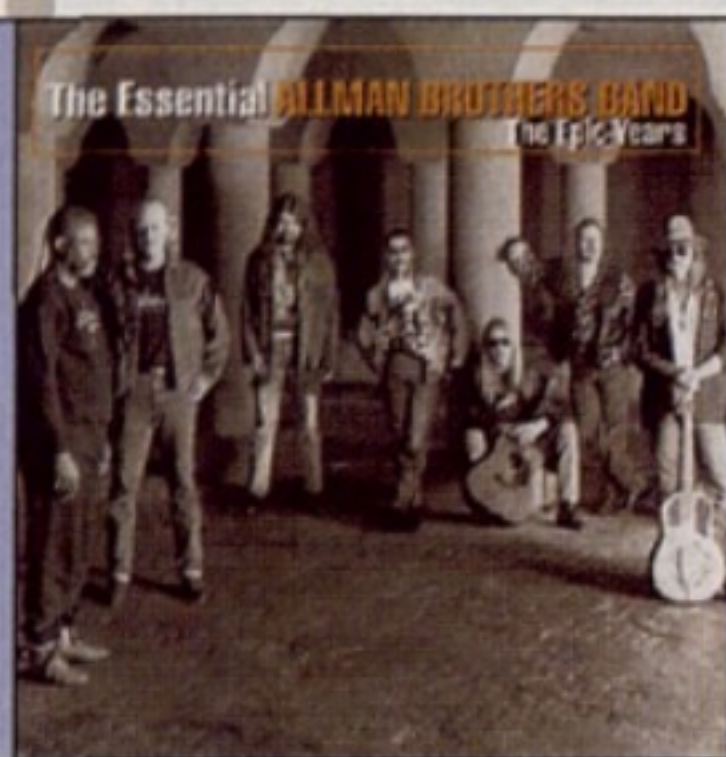
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Southern Rock: re-examining a dynamic rock subgenre



The SOUTH Still Rocks

By Jay Maxwell

Stereotyping is probably one of the most harmful things a person can do. True, it's not murder, but its aim is to assail one's character without just cause. Immediately upon entering boot camp, after joining the US Navy, I quickly learned that when someone said they were from a "southern" state they were stereotyped as being backward, slow, and uneducated. Whenever someone asked me where I was from, I turned the question around and asked him, "Where do I sound like I'm from?" I would smile when I heard, "Well you don't have a southern accent and since you are going to Nuclear Power School you can't be from the South. You must be from the Midwest (or California, or some other 'non-southern' state)." As proud as I was to be from a small town in the great State of Georgia, I would simply reply, "Good guess." My goal was to achieve excellence in the Navy, and perhaps also change some perceptions about what a good ol' southern boy can do.

If your mental image of a person who listens to southern rock involves someone who drives a pickup truck, chews tobacco, has a hound dog sleeping on his porch, speaks very sloooow, and whose favorite pastime is just being rowdy, then my current goal is to erase this stereotype from your mind. Southern rock and I both grew up in the 1970s and it is one of my favorite types of music. However, I drive a Mazda Miata, abhor tobacco products of any kind, have never been in a fight (at least not one resulting in blood or broken bones), and people are always telling me to *slow down* when I talk.

ACCEPT NO IMITATIONS

The rock 'n' roll born and raised in the South—by the likes of the Allman Brothers Band, Lynyrd Skynyrd, and Marshall Tucker Band—features some of the most powerful jams ever created. Here in South Carolina, we rarely play at an event without playing southern rock classics like "Sweet Home Alabama" or "Gimme Three Steps" by

Lynyrd Skynyrd. Newer songs, such as "Keep Your Hands to Yourself" (Georgia Satellites) and "Hard to Handle" (The Black Crowes' cover of the Otis Redding classic) are great dance tunes, too, and I know these get played in regions beyond the Southland. I must confess that some of the songs on this issue's list aren't the greatest for "traditional" dancing but are must-haves on a southern rock list. They would be requested at oyster roasts, company outings, and birthday parties for anyone over 40.

There are always a couple of artists that define a particular genre of music. For southern rock, you must have a greatest hits CD in your library from the Allman Brothers and one from Lynyrd Skynyrd. The other artists on the list will fill in the gaps, but don't say you have southern rock if you don't carry Skynyrd and the Allmans. I have many compilation CDs in my library that carry titles such as "Best of Southern Rock," "Ultimate Southern Rock," "Goin' South," and "Trailer Tracks (Classic Southern Rock Anthems)." While all of these great CDs have tracks by the true southern rockers like the Allman Brothers, Lynyrd Skynyrd, 38 Special, and the Outlaws, they also contain many songs by artists that probably have never even been to the South. I was surprised to find the Doobie Brothers, George Thorogood & The Destroyers, Steppenwolf, and even Bachman-Turner Overdrive (a Canadian band) and others on many of these albums. These are all great groups that provide some solid rock and roll—but it's not southern rock. If someone asks for some southern rock, you'll get booed if you play "Bad to the Bone" or The Band's "The Night They Drove Old Dixie Down."

SOUTHERN IDEAS

To really impress your next client who is interested in line dancing, you should be aware that there is a killer line dance many people are doing to Steve Earle's "Copperhead Road." One of the coolest events I ever witnessed involved a bride (wearing boots) and groom and their bridal party dancing to it. It was like watching *Riverdance*, only with a southern rock soundtrack. It was awesome! Another idea is to use "Keep Your Hands to Yourself" during the garter removal at your next wedding reception. And, for that super-macho groom who wants a "sentimental" song without it being mushy or wimpy, give "Simple Man" by Lynyrd Skynyrd a try. Chances are he'll say, "That's the one."

The next time someone yells that they are ready to really strut their stuff, don't be afraid to give some of these tunes from the South a try. Put your stereotypes about the South aside, and remember that these songs aren't just for "Long-Haired Country Boys" (Charlie Daniels Band), but for anyone who wants to dance to some great rock 'n' roll from the land of Dixie. •

Southern Rock: Vital Tracks to Have

1	Sweet Home Alabama	LYNYRD SKYNYRD
2	The Devil Went Down to Georgia	CHARLIE DANIELS BAND
3	Keep Your Hands to Yourself	GEORGIA SATELLITES
4	Gimme Three Steps	LYNYRD SKYNYRD
5	Free Bird	LYNYRD SKYNYRD
6	The South's Gonna Do It Again	CHARLIE DANIELS BAND
7	Fooled Around and Fell In Love	ELVIN BISHOP
8	Hard to Handle	BLACK CROWES
9	What's Your Name	LYNYRD SKYNYRD
10	Dixie Chicken	LITTLE FEAT
11	Copperhead Road	STEVE EARLE
12	I'm No Angel	GREGG ALLMAN
13	Jim Dandy	BLACK OAK ARKANSAS
14	Simple Man	LYNYRD SKYNYRD
15	Midnight Rider	GREGG ALLMAN
16	If You Wanna Get to Heaven	OZARK MOUNTAIN DAREDEVILS
17	Aimee	PURE PRAIRIE LEAGUE
18	Keep On Smilin'	WET WILLIE
19	Champagne Jam	ATLANTA RHYTHM SECTION
20	Call Me the Breeze	LYNYRD SKYNYRD
21	Heard It in a Love Song	MARSHALL TUCKER BAND
22	Flirtin' With Disaster	MOLLY HATCHET
23	There Goes Another Love Song	OUTLAWS
24	Long Haired Country Boy	CHARLIE DANIELS BAND
25	Oh Atlanta	LITTLE FEAT
26	Ramblin' Man	ALLMAN BROTHERS
27	Caught Up In You	38 SPECIAL
28	So Into You	ATLANTA RHYTHM SECTION
29	(Ghost) Riders In the Sky	OUTLAWS
30	One Way Out	ALLMAN BROTHERS
31	You Got That Right	LYNYRD SKYNYRD
32	Can't You See	MARSHALL TUCKER BAND
33	Dixie Rock	WET WILLIE
34	Jessica	ALLMAN BROTHERS
35	Imaginary Lover	ATLANTA RHYTHM SECTION
36	Hold On Loosely	38 SPECIAL
37	Train Train	BLACKFOOT
38	Struttin' My Stuff	ELVIN BISHOP
39	Green Grass and High Tides	OUTLAWS
40	Melissa	ALLMAN BROTHERS

ESSENTIAL SOUTHERN ROCK BANDS & ARTISTS

Allman Brothers Band
 Duane Allman
 Gregg Allman
 Atlanta Rhythm Section
 Elvin Bishop
 Black Crowes
 Black Oak Arkansas
 Blackfoot
 Charlie Daniels Band
 Dickie Betts Band
 Dixie Dregs
 Georgia Satellites
 Little Feat
 Lynyrd Skynyrd
 Marshall Tucker Band
 Molly Hatchet
 Outlaws
 Ozark Mountain Daredevils
 Pure Prairie League
 Rossington Collins Band
 Sea Level
 Stillwater
 38 Special
 Wet Willie

EXPRESS Delivery

By DJ Dr. Drax

A new way for video jocks to ride the cutting edge

One of the biggest challenges of being a VJ is the timely availability of material. Music tracks are typically released prior to the video for a song. Add the time needed for the pool services to publish the video reel and you now have a four to six week delay before some video tracks get into your hands.

Until recently, this meant that VJs almost always ended up with both CD and DVD versions of the same song. But this doesn't have to be the case any more. Promo Only has begun supplying *Express Video*—a weekly video series. While the CD pools have had weekly

options for some time, before now, this was unheard of for video. Promo Only has built up its in-house capabilities for re-tracking and mastering over the past several years, thus making such a cutting-edge service possible.

Appetizing Video Variety

The *Express Video* series gives you each week's video release—during that week. How incredible is that? You get the releases in Urban, Pop, Country, Rock, and Christian formats. This amounts to about two to six tracks a week for each segment. You always get over 20 tracks total, giving you a broad variety to complement the blazingly fast delivery. Plus, because it is a weekly series, you get exposure to tracks you

might otherwise ignore.

With video there will always be delays, such as 30-day exclusives imposed upon the industry by MTV, as well as cases where the artist fails to release a video. But overall, with *Express Video*, the wait time has been shortened and the content value has gone way up. Now instead of needing several different series to have broad coverage, along with the latest tracks that are "popping," now one disc can give you most of what you need. Add to that a DVD series of the genre you find most dominant in your market and you have a winning combination. For me, that is *Express Video* and Promo Only's *Hot Video* series.

Nice View

I have been receiving *Express Video* since its inception. The image quality of the videos is of the highest level, with no alterations to color or other production values—crisp, clear video, just like it was shot. The audio is re-tracked to assure high quality for live performance, and precise picture-to-sound alignment. I also love how they've "chapterized" the videos so that you can easily cue to right where the beat starts—a great feature if you want to beat-mix video.

We have asked for a weekly video series for years and now it is finally here. One can only imagine what might be next as video becomes more and more important to every DJ's success.

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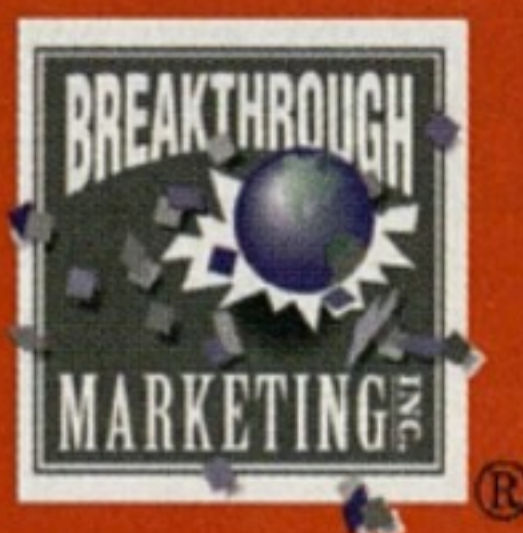
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5. ___ DJ 101: Part 2
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70. ___ Raising the Standards

DANCE AND DANCES

7. ___ School Dances
8. ___ Kids From 2 to 22: Parties, Dances, Special Events
9. ___ School Daze Dances
10. ___ Dance For DJs: From A to Z
11. ___ The Video Dance Party
12. ___ More Than the Macarena: Latin Music

PERFORMANCE

13. ___ Mobile Mixing: Yes You Can!
14. ___ More Mobile Mixing
71. ___ Music Programming

WEDDINGS

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16. ___ Wedding Performances: The Finishing Touch
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18. ___ Wedding DJ Supersession
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26. ___ How to Expand Your Mobile DJ Operation

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28. ___ Single for Life: The One Person Operation
29. ___ Single Operators: How to Survive Large Companies
30. ___ Multi-systems: Options & Ideas
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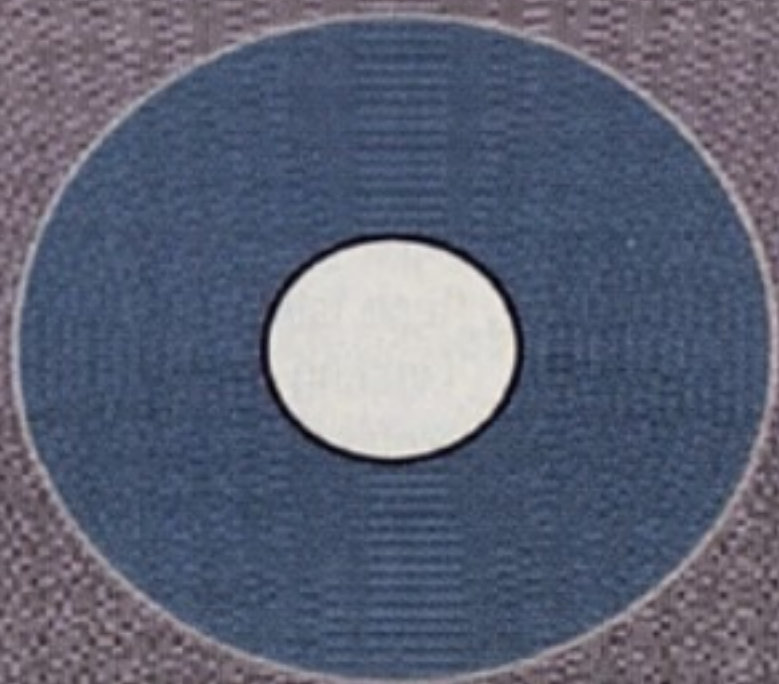
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MAKING IT

LEGIT



By Greg Tutwiler

The TRUTH about RECORDING KARAOKE PERFORMANCES

I received a phone call the other day that went something like this:

"...I have a guy hanging out here at my karaoke show who has recorded several CDs. He's claiming to be a recording artist and attempting to sell his CDs at my show. Upon closer observation of one of his CDs, I realized that all he's really done is used today's modern technology to self-produce a CD of himself singing to various karaoke tracks. There appear to be no credits given to any of the original artists, nor does there appear to be any evidence of getting proper permission to use the tracks. And now, several of the other regulars here have expressed interest in doing the same thing, to the point of soliciting my help. There must be more to it than that. Any insight you can offer would be greatly appreciated."

I phoned several different organizations to try to get to the bottom of this interesting question. The bottom line is, if in fact this singer has not obtained the proper licenses and permission, he is in strict copyright violation.

DON'T CHANGE YOUR TUNE

According to my findings, in order to record a karaoke song or other performance track, there are two, and possibly three different licenses that you must obtain. The first is a Compulsory Mechanical License. This is obtained from an organization like The Harry Fox Agency. They represent the music publishers. Looking at it from a music publishing perspective, if you're not changing the actual underlying composition of the song—using alternate lyrics, adding/removing verses, or changing the melody, for example—if you're just setting up a recording device and singing to the track, then this is what you need. And it's a pretty simple process.

Let's say you would like to record a karaoke version of Duran Duran's song "Rio," and you are planning on manufacturing less than 2,500 copies. You could take care of this all online at www.harryfox.com. (The cost of this is set by law. Currently the rate is 8.5 cents for songs under five minutes, or 1.65 cents per minute of playing time.) You then take that figure and multiply it by the number of copies you wish to record. That is the fee of your license.

MASTER USE

However a company like this does not represent the artist, or the entity holding the rights to the master recording. This is sometimes

the artist, but often the label itself. So, additionally you would need to acquire a Master Use Right agreement. This fee is not set by law and can vary significantly.

In theory, however, karaoke software manufacturers have obtained a Master Use Right agreement. Therefore your secondary arrangement would need to be made through the owner of the master karaoke track, as they own the rights to their masters. Each company has its own policies concerning their master tracks. Don't assume that permission from manufacturer A is the same as manufacturer B. And, if you have reason to believe that they have not made the proper arrangements with the appropriate record label, then you would still need to obtain a Master Use Right agreement from the label or artist. Don't assume anything.

This also applies to all of the karaoke jockeys who are recording their karaoke shows live and selling, or even giving away copies to interested singers at their show. In addition, if someone changes one word of a song, or sings a different, doctored up version, as we all know happens, then a third agreement (or fourth) must be made with the actual publisher of the song.

The **BOTTOM LINE** is,
if in fact this singer
has not obtained the **PROPER**
LICENSES AND PERMISSION,
he is in strict copyright
VIOLATION.

NO ONE CARES ABOUT US

Think you won't get caught, if you don't follow these procedures? Maybe not, but is it worth the risk? If you ever happen to be found in violation, you could be charged up to \$150,000 per offense. This is ultimately a copyright infringement according to the RIAA. And there is no gray area here. While the likelihood that you'll be fined that amount for a first time offense may be slim, is the risk of losing your business, your car, or your home worth it? I doubt it. If you're serious about being considered a legitimate karaoke operation, be sure you're putting out a product you can feel great about. •

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ADJA NEWSLETTER

2nd Quarter, 2005

ADJA Board Of Directors Meet for Summit

To help plan the course and direction for the ADJA in the future, the current board of directors met in Phoenix, AZ in January of 2005. Another Benefit of meeting in Phoenix was that the ADJA Board was able to attend the Phoenix local chapter meeting! Special guest speaker for the meeting was Jim Cerone, ADJA Public Relations Director!



The ADJA Board of Directors:

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Please Note: At the time of this publication, our new board members have not been chosen yet.

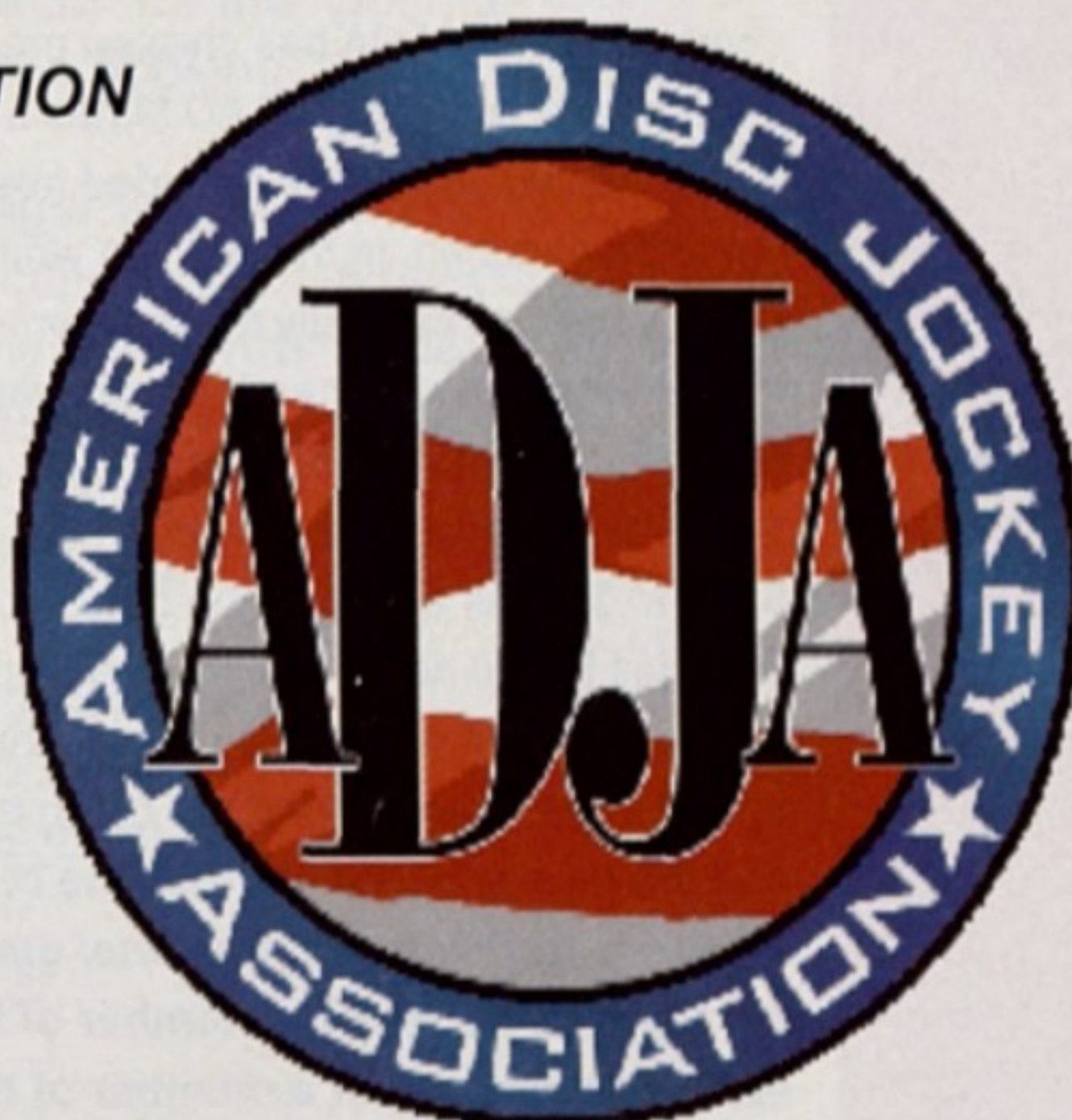
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ADJA NEWSLETTER

ADJA Questions and Answers:

Do you have questions about the ADJA? Do you know why you joined the ADJA? Are you considering joining the ADJA? Let's examine some pointed questions about the ADJA and see if we can provide the kind of answers you need.

Who Are We?

The Only Non-Profit Trade Association for Professional Mobile Disc Jockeys

That's right...you read that correctly. The ADJA is the only non-profit trade association for professional mobile disc jockeys in the United States. Therefore, your dues are used to create better benefits and attract more members and your leaders are all volunteers who are also working Mobile Disc Jockeys...just like you.

What Do We Do?

We Help DJ's Build and Grow Their Business

If you have been in business as a Mobile DJ for less than five years, then you are probably still in the building phase. Building your client base, building your marketing strategy, building your networking connections, or building your own bass bins...just kidding. If you are still building your business, the ADJA is here to help. If you have been in business for over 5 years, you have probably already built your business and are now doing your best to grow your business. Maybe you are trying to grow the number of DJs you have on staff, maybe you are looking to grow the demand for your talents, or maybe you are hoping to grow your annual income. If growing your business is important to you, then it's just as important to us and the ADJA is here to help.

Where Do We Do It?

Nationally, Regionally and Locally

We have been traveling the country nationally for the last 2 years in an effort to establish more Local Chapters because we believe the more value we can provide for our members nationally, regionally, and especially locally, the more loyal our members will become and the more new members we will be able to attract. Wherever there are Mobile DJs at work in the United States, the ADJA will be there.

When Do We Do It?

At Our Annual Meeting, At Our Monthly Local Chapter Meetings, In Mobile Beat Magazine...and Whenever a DJ is in Need

We hold our Annual National Meeting at the Las Vegas Mobile Beat Conference every year and it is open to members and non-members alike. Our Local Chapters meet on a monthly basis and they can be located on our web site (www.adja.org). Our Newsletter is now published inside of Mobile Beat magazine, and since all of our members get a free subscription, you will always be informed about the work we are doing on your behalf. And last, but not least, we are here for you if you should face an unexpected crisis. We have loaner DJ equipment and music libraries available to ship out at a moments notice should one of our members suffer a catastrophic loss. When they chips are down, it's good to know that the ADJA has got your back.

Why Do We Do It?

More Success and Professionalism Results in Better Quality Entertainment and Service

When DJs experience more success and become more professional (and we all have room to become more professional...it's a process not a destination), their clients reap the rewards of better service and better entertainment. And then those clients send you more business and the public's perception about what we really do and what our services are really worth is elevated.

How Do We Do It?

Through Education, Networking, and Support

The ADJA has done more in the last two years to deliver the best educational information to our members than all the others combined. The ADJA has created more opportunities for networking via Local Chapters and trade show sponsorships than all of the others combined. The ADJA has a stronger plan for providing our members with support than all of the other groups combined. In the last two years, we provided free seminars and created educational DVD content for our Local Chapters at a pace that has yet to be matched. In the last two years, our total number of Local Chapters has more than doubled and we have many more new Local Chapters currently in development. In the last two years, our members have given each other support if for no other reason than the person who needed help was a fellow member of the ADJA.

How Much Will It Cost Me?

\$125 for National ADJA Membership...\$200 for Local and National ADJA Membership

\$125 to \$200 is a drop in the bucket compared to value we deliver to our members every single year. If the information the ADJA provides to you helps you earn only an extra \$200 in 2005, it will have been well worth it. But putting aside your own financial gain, how much will it cost you if pass up the chance to make a difference for your profession? The ADJA will still benefit you in the long run. But the more support we can gather from each and every one of you, the faster we will all be able to accomplish our goals and the sooner we can all reap the benefits of our labor. Help us make a difference for you and for all of us.

Allow us to finish with two final questions for you to consider.

#1: If you are already a member of the ADJA, how many Disc Jockeys have you encouraged to join the ADJA?

#2: If you are not yet a member of the ADJA, what is holding you back?

The Two Most Important Words In Business

By Matt Graumann,
ADJA Secretary

What do you think are the 2 most powerful words to use in your DJ business? They aren't curse words! And they aren't "Ka-ching". If you're married, the two most powerful words are "I'm sorry," or "You're right." The two most important words in business are simply, "Thank You." How many of you have gotten a thank you note recently? How do you feel when you get one? Here's an example of NOT thanking a customer: Since 1996, my wife and I have bought one used vehicle, and two new ones. Only from one of these sales did we receive a thank you...and it was only a pre-printed postcard with the salesperson's signature on it.

Thanking people makes them feel good! This equals appreciation and respect on both sides, and generates positive word of mouth about your services.

Thank people not just for the potential event or money you'll receive, thank them for their support and for believing in your services. This is all part of your marketing plan, and it helps to build relationships with other wedding professionals and your clientele.

Think of it this way: How many of us worked at another company before starting your own business? Our business contacts, our clients, and even other business owners may not get a lot of appreciation or "pats on the back" during their workweek from the boss. This is where you can shine and stand out.

Different ways to say "Thank You."

I'm not talking about cash kickbacks here, that's a whole different issue.

A thank you can be a:

1. Written note (This is the best form). This is the more formal approach, and a hand addressed, handwritten note will make the best impression. There are many different types of thank you cards that you can buy at your local stationery store.

Also, you can get personalized thank you notes, or buy some nice card stock stationery to write your notes on.

2. Phone call or voice mail. Just don't ramble on too long, as this may interrupt their busy day.

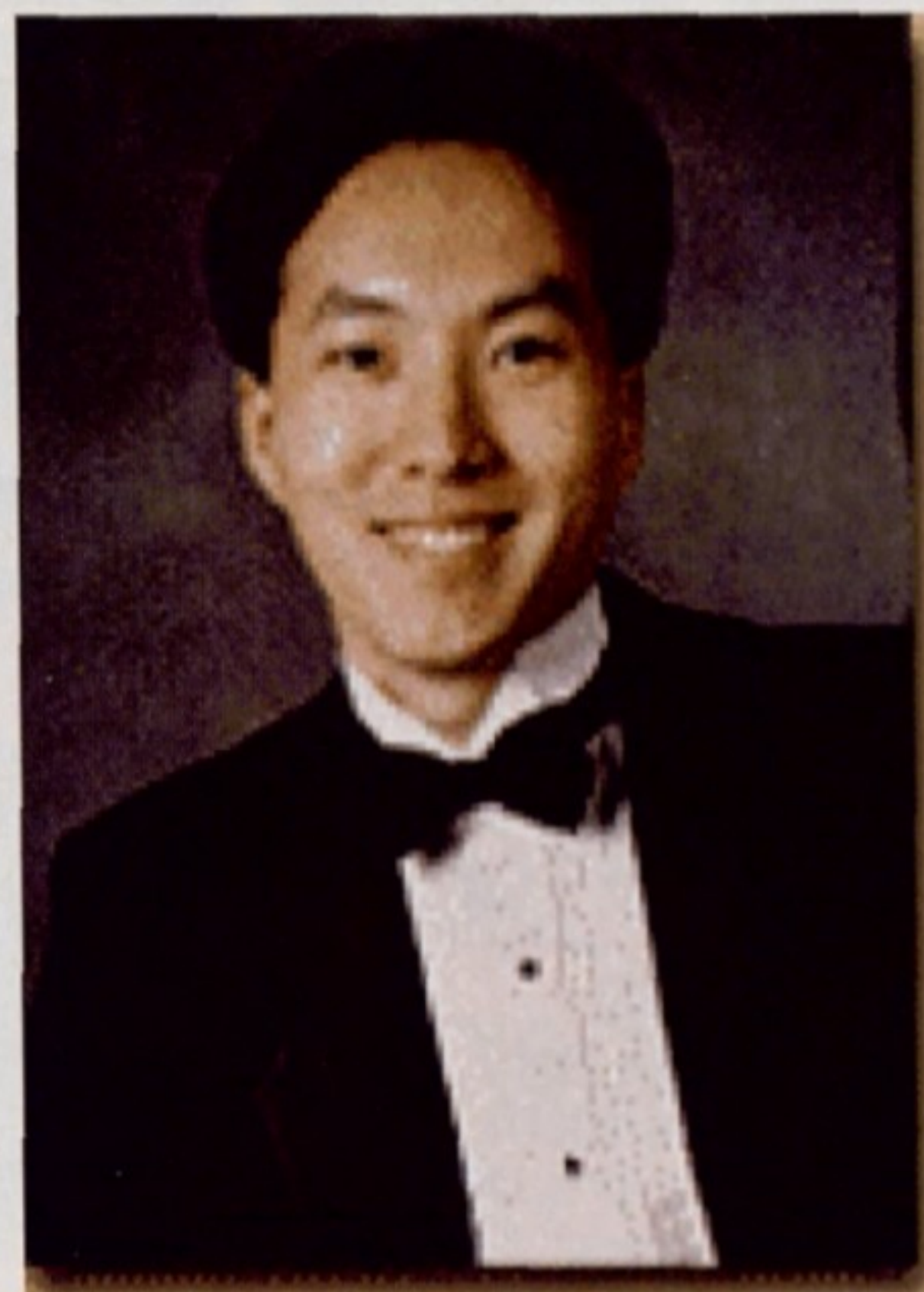
3. Email message. There are Email greeting cards, or you can send an email with a fun attachment that they can open. Just make sure you don't send them a virus!

Thanking people is an ongoing process, not a one time deal. This is important.

How would you feel if you just referred someone a \$1000, \$2000, or \$5000 event, and didn't hear anything from them? "Thank you's" need to be consistent. Notice the client probably hasn't even booked yet, but you are thanking that person for the referral, not for the booking.

A catering manager who refers us at a local country club has all of my thank you notes taped to the wall in front of her, and she says that they make her day.

And, of course, you thank your wedding couples and corporate clients, right?



In conclusion, no one has ever gotten furious with me for thanking them! For my money, there's no better way to market yourself and your services than the cost of a nice card, a little ink, and 37 cents for the postage.

Make it your goal this month to thank your employees, your business associates, and your clients more often!

ADJA NEWSLETTER

Local Association Spotlight: Houston

Founded in July of 2003, the Houston Chapter of the American Disc Jockey Association is making great headway. They just recently reached official status by signing up their 10th member, and their goal is attract a minimum of 10 more new members this year. Roy Dueitt is the current Chapter President. The rest of Board Members are: Paul Olson as Vice President, Phil Pampolina as Secretary, Ed Madonio as Treasurer, Jeff Landry as Director of Marketing, and Jeff Raines as Board Member at Large. The rest their current members are: Henry Decker, Floyd Richard, Lisa Wallrath, and Chuck Young. On January 28th and 29th, the Houston Local Chapter secured marketing



space at a local Bridal Show with the added bonus of being able to present a seminar on how to

secure quality DJ entertainment to the Bride is attendance 3 times

a day on both days! This is truly great progress towards educating their local market and quite an accomplishment for such a young Local Chapter. But they are not resting yet, working in conjunction with GHAMMA, another local DJ association, the Houston Chapter is organizing a 2 day mini-conference featuring "The Game Master", Scott Faver, to be held in early September. The Houston market has much to look forward to with the ongoing Education, Networking, and Support that Roy and his team have planned. For more information on the Houston Chapter of the ADJA, checkout their web site: <http://www.hadja.org>



Member Spotlight: Marc Lanning

Marc Lanning owns and operates Born To Boogie in Colorado Springs, Colorado. His clients call him "Magic" Marc and he has been in business since 1976 and has performed at literally thousands of events. 80% of his events are Wedding Receptions and because he is a single operator, he covers each event personally. Marc has not only made a name for himself with his clients, but also in his local DJ community as well. He has served on the Colorado ADJA Local Chapter Board of Directors for 4 years. He helped found the Local Chapter and then served as the Vice President for the first 2 years and he served as the President last year and has agreed to serve as President once again this year. When asked about Marc, one of his fellow Board Members described him as a top quality

guy who runs a great company and puts on a great show. Marc has been instrumental in bringing speakers like Mark Ferrell, Peter

Merry and Randy Bartlett into the Colorado market to help his fellow Colorado DJs earn more deliver and achieve more success. He also

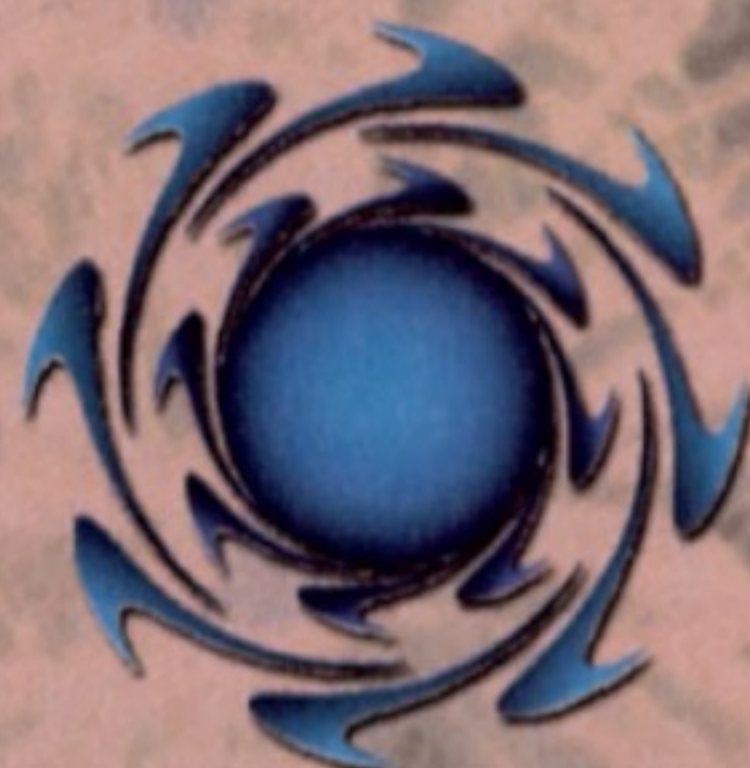


spearheaded an effort to boycott a location in his market that was requiring DJs to sign a contract that gave all control over their performance volume and timing and whether they would even get their final paycheck to the venue's staff before the DJ would be allowed to perform. After two weeks of phone calls from Brides who were canceling at the location because they couldn't find entertainment (thanks to Marc's well organized boycott), the location suspended its strong-arm tactics and dropped the "DJ Contract" altogether. The ADJA needs more leaders like Marc who are not only willing to give of their time and efforts to help improve their markets and our industry, but who are also just great examples of quality service and unique talent. Three cheers for "Magic" Marc Lanning, hip...hip hooray!

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PROFESSIONAL LOUDSPEAKERS

Back in 1999 when Paul Beardmore created the DJ Cruise®, we were excited to be a flagship sponsor, because of the excitement that he showed for the event," says Ryan Burger of ProDJ.Com. "...and then when I went on it with my wife in 2002, I knew that I wanted to bring more people into the mix and find a way to make it more affordable for other DJs." Thus the seed was planted for the current involvement of the Web's preeminent professional DJ portal with the original sea-going DJ event.

Avast, Ye DJs!

For the uninitiated, the five-night/six-day DJ Cruise format consists of organized sessions each morning and additional informal sessions on specialized topics in the afternoons, while the ship is at sea. Exclusive social events (separate from the rest of the ship's passengers) for DJ Cruisers are also part of the package. While the business-related portions of the cruise are designed for learning and networking, the vacation aspects of the cruise are also vital. On the cruise, you can explore exotic ports of call, swim with dolphins, climb waterfalls, and a lot more. It's an opportunity to relax or have an adventure—or do both...whatever you need to recharge your batteries.

"There's no better way to 'really get away' than on a cruise ship," says Greg Mancini of Mancini Emcee & Sound Production in Visalia, California. "No telephones or faxes, no traveling or parking problems, no checking in and out of hotels...Getting far away from the 'daily routine' served as both a vacation and sabbatical as well. Getting acquainted and networking with other mobile entertainers who are serious about their business was refreshing in this relaxed environment."

Marc Weinstock of Party Nation in Pembroke Pines, Florida recalls, "Some of the most memorable moments from past cruises happened during dinner as the group dressed in various themes, joined together to sing songs and engaged in a rip-roaring good time. The fun always spread into the later evening hours as the group found themselves congregating together at shows and various locations around the ship."

All Aboard!

What can you expect from the DJ Cruise experience? Here are some highlights...

From the official cruise hotel in Miami, you'll take the free shuttle (reserved by the hotel especially for cruise attendees) to the port. Once you arrive at the bustling Port of Miami, you can expect a smooth transition from landlubber to seafarer. Soon you'll be sipping your first drinks and enjoying a great lunch buffet. When it comes time for the ship to leave port, you'll have to participate in the muster drill. This is when they explain important things like how to abandon ship. After that bit of serious business, it's off to the front of the ship for the *bon voyage* party, specifically for DJ Cruisers. Next is dinner and socializing, followed by the evening's entertainment. You may be tempted to stay up late, but that's probably not the best plan, because...

On Sunday morning, DJ Cruisers will be the co-stars of Scott Faver's *Game Master* seminar and video shoot, so some energetic AM participation will be in order. Afterwards, lunch and relaxation, followed by shipboard activities like live calypso music on the Lido deck or an art auction below deck might catch your fancy. Later in the afternoon, get ready for some networking sessions and small-format seminars.

*DJs take to the high seas to
connect with education, relaxation
and exhilaration*

Come Sail Away



DJ CRUISE 2005 Itinerary

<u>DATE</u>	<u>PORT</u>
11/11/05	Pre-Cruise Stuff
11/12/05	Miami, Florida
11/13/05	Fun Day at Sea
11/14/05	Grand Cayman, Cayman Islands
11/15/05	Ocho Rios, Jamaica
11/16/05	Fun Day at Sea
11/17/05	Miami, Florida



The evening will progress from more socializing to dinner and then perhaps to a Broadway-style show to cap things off.

First stop: Grand Cayman. Upon being shuttled to shore by the ship's ferry, you'll be able to enjoy a number of possible excursions, including an exciting stingray sandbar swim. A great shopping experience will also be yours, right at the port. If you're still raring to go once back onboard, there will be plenty of things to do, like gambling, karaoke, partying, etc...

The next port of call: Ocho Rios, Jamaica. The services of professional local guides will be at your disposal. Among the natural features not to be missed are the 600-foot waterfall at Dunn's River Falls and the beautiful gardens at Fern Gully. And, of course, don't forget to stop for some more excellent shopping before returning to the ship. Onboard, it will be time for another fantastic dinner and evening of entertainment.

By the last full day of the cruise, it will, no doubt, seem as if the trip went by in a heartbeat. On that day, you'll be inspired to get back to your business with many new ideas from Randy Bartlett's *1% Solution* seminar, as well as other networking and seminar opportunities.

Drinking It All In

Everything the DJ Cruise team has planned is optional for cruise attendees, but is included in the cruise cost. Without all of the seminars and networking events, you could easily have a trip full of fun and relaxation, but on past DJ Cruises, most of the Cruisers have taken full advantage of both the seminars and the vacation activities.

The excitement of the cruise comes from a combination of: the business-building opportunities of the seminars; the energizing effect of networking with fellow entertainers;

and all the opportunities for fun and relaxation both onboard ship and in each port of call.

DJ industry supporters of the DJ Cruise include *Mobile Beat Magazine*, the ADJA, Chauvet Lighting, NorthernLightFX with their Cruise Points program (purchases count toward a free cruise), Promo Only, TriceraSoft and DiscJockeys.Com. Nationally known speakers like Scott Faver and Randy Bartlett and many others have been clamoring to get on board. Hope there's room for everybody on the ship!•



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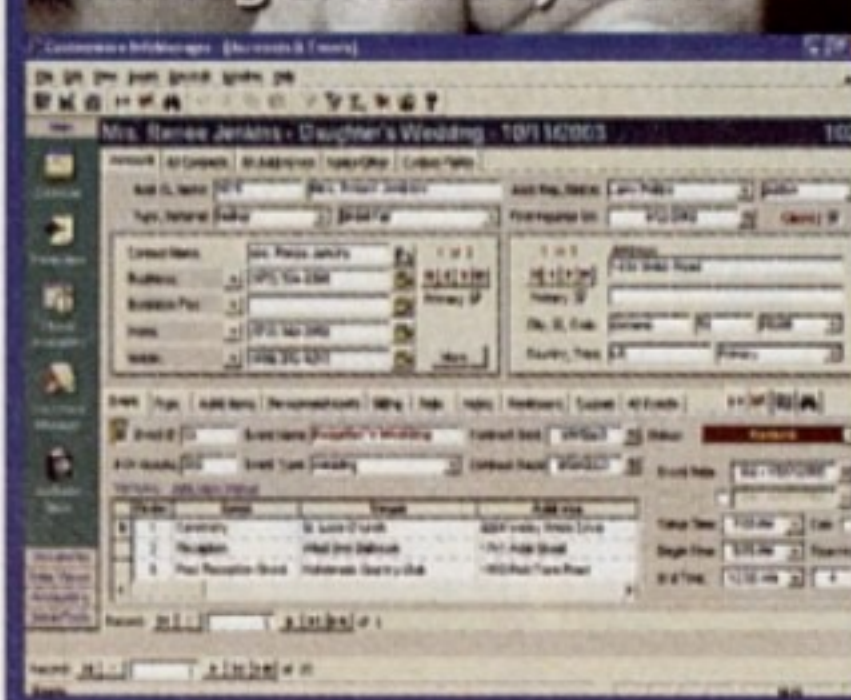
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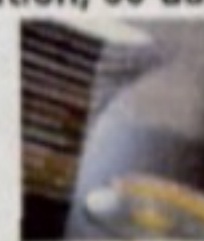
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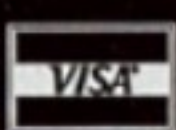
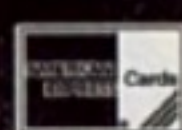
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Entertainment Groups Fight Ruling

In a brief filed with the Supreme Court in January 2005, the country's leading entertainment companies urged the Court to stop the growing threat of theft of music and movies over the Internet. In the filing, the nation's major recording companies and motion picture studios emphasized that they do not seek to overturn the so-called Sony-Betamax decision, but rather asked the Court to reaffirm the fundamental principles of the protection of private property, including intellectual property.

The Recording Industry Association of America (RIAA) and the Motion Picture Association of America (MPAA) urged the Court to overturn the Ninth Circuit Court of Appeals ruling that held that certain internet file sharing services, including Grokster and Morpheus, are not liable for the copyright infringements occurring over their networks. The industry groups argue that these services are liable, based on a history of encouraging and assisting illegal downloading and uploading by their users.

"Theft is theft," said Mitch Bainwol, chairman and CEO of the RIAA. "Whether physical or intellectual, in a store or over the Internet, a business model predicated on theft can't stand. The Groksters of the world are not innovators. Far from it. They are parasites who hide behind technology as they steal from the artists that create entertainment. They jeopardize the incentives to create new artistic works for society to enjoy. The Court has an opportunity to unleash a wave of investment in legitimate distribution models by establishing clear legal rules of the road and a balanced playing field that respects all innovation—creative and technological."

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What a WEEKEND



Two-day, four-gig marathon reveals a DJ's true colors

By Michael J. Lenstra

Many years ago, when I first broke into the DJ business, doing two gigs in one day was a pretty common occurrence. As part of a large, multi-op company, it was typical to play at an early afternoon wedding and then pack up the gear and head to a high school dance, bar gig, or even another wedding on any given Saturday. Now that I have my own operation with several associates, it's pretty rare that any one of us has more than one gig on the same day. However, as I was reminded last October, it can still happen—sometimes more than once during the same weekend.

I started Alexxus Entertainment ten years ago (when the owner I worked for decided *not* to convert the company's record collection over to CDs). As the years went by, the company's focus shifted away from school events, toward wedding receptions and corporate functions. While we still do some college and high school dances, they often fall to one of my associates. My shows have been pretty much limited to Saturdays and the occasional Friday night.

A Fine Friday...

Then came a particular weekend when I had five events booked. Unfortunately, one of my DJs, who also works as a service technician, was "on call" and unavailable to perform. My other associate was able to take one of my Friday night weddings, but had other commitments for the rest of the weekend. That left four events, two days, and one DJ—me—who had never attempted that kind of schedule in his 12-year history as a Mobile DJ. "Mobile" would definitely be the key word of the weekend.

My adventure began at 10:00 AM on Friday. One of our local universities had a mini festival to kick off its homecoming festivities. My task was to play background music and make announcements about various activities. The hours went by pretty smoothly, although there were a disturbing number of requests from the students to hear New Kids on the Block songs.

The clock was ticking. I packed up whatever gear I could early, so that, as soon as the college gig was over, I was ready to hustle across town to set up for that evening's gig. That left me just enough time to run home, grab a shower, and get into my formal garb before tackling job #2: the Friday night wedding.

The reception was fantastic. In lieu of a dollar dance, we "auctioned off" the bride and groom, with the bride bringing in an astounding \$400! I played until 11:00, but by the time I packed everything up and made the trek home to bed, it was closer to midnight. I hoped Saturday would go as well as Friday had.

...and a Slammin' Saturday

Even though I had a full slate of Saturday events, the day started off with a consultation. I answered all the bride's questions as thoroughly but as quickly as I could, and then headed out the door. The wedding reception started at 1:00, and I was expecting it to be a quiet affair. To my surprise, the guests were really energetic and weren't afraid to drink a little...and then a little more. By the time the dance was scheduled to end, I realized I might have done my job a little too well, since they asked me to stay late. Under normal conditions, I'd heartily accept the compliment and extend the time, but on this particular day it meant that every extra minute I played was one less minute to get to my final event. I ended up playing 15 minutes longer before packing up the van and driving 30 miles to my final gig, and biggest challenge of the weekend: a high school homecoming dance.

Two years has passed since my last high school event, and although I was pretty confident I was up on all the new music, you never know what new surprises they might throw at you. I managed to get set up on the provided stage before the first kids arrived. Half of the students filtered into the gymnasium where I was playing, while the other half headed into a makeshift photo studio for pictures. The early part of a dance like this is always a challenge. I knew I had to play enough "good" music to keep the place energized, while holding back the "really good stuff" until everybody was there. Once the gymnasium started to fill up, however, I knew I needed some kind of an icebreaker to get things kick-started, so I attempted something I routinely do at wedding receptions, but never tried before at a high school: a snowball dance. I called all of the student council members to the front and told them to find a dance partner. Once the song was playing, every time I yelled "snowball" everyone on the dance floor had to go out and find a new dance partner to bring to the floor, thus doubling the people on the dance floor each time. The students responded tremendously. I was on my way!

Early on, I had at least three students request Madonna's "Like a Prayer," so I knew there was something significant about it. When I finally played it, the whole student body—approximately 300 of them—sang along, word for word. A few songs later, students formed lines from one basketball hoop to the other for the "Cha Cha Slide." There was never a lull during the entire evening, and as it came to a close I ended with Big & Rich's "Save a Horse, Ride a Cowboy," followed by an encore rendition of "Like A Prayer." The last two tunes created a scene that was reminiscent of the final



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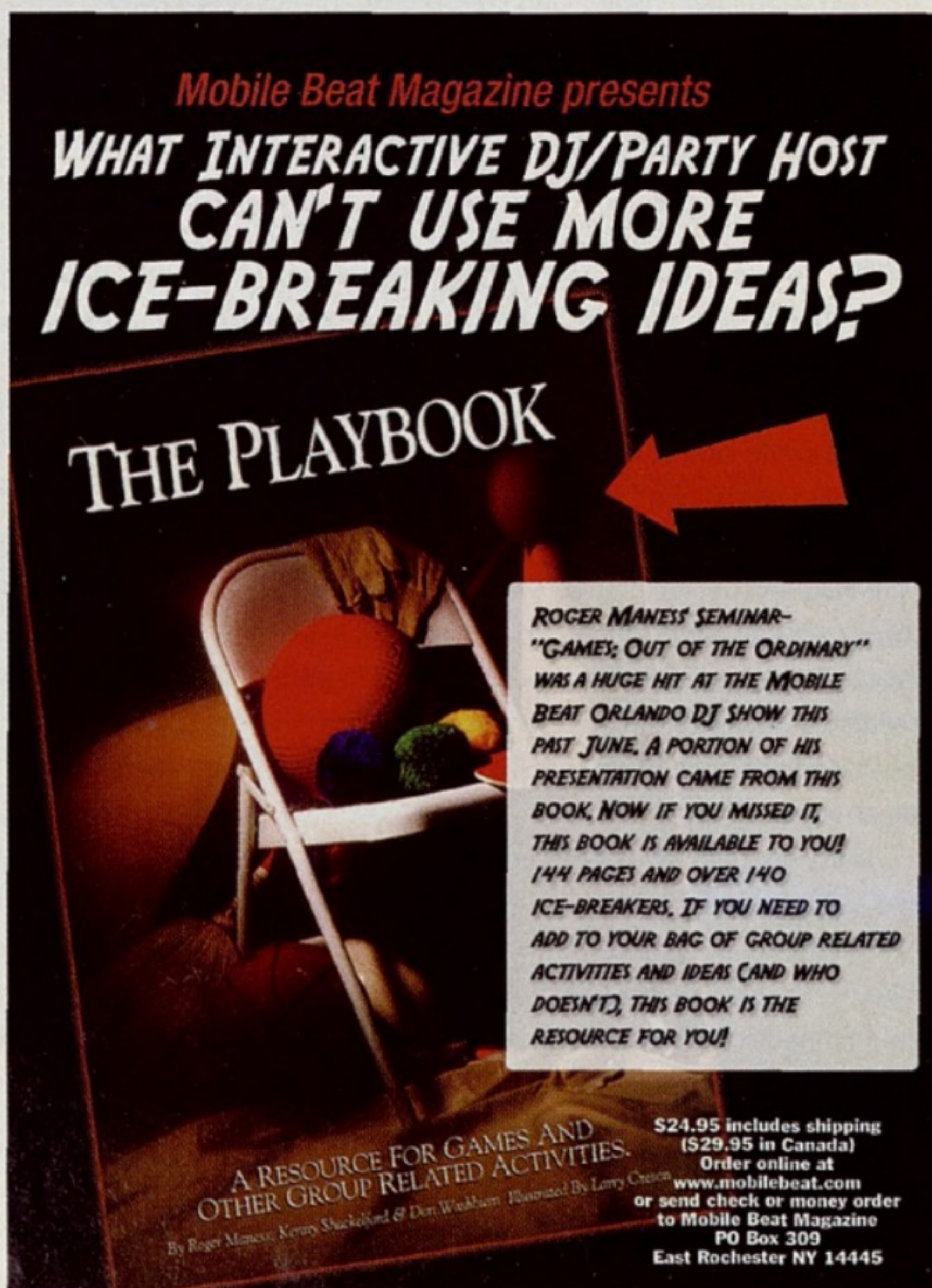
moments of the movie *Dirty Dancing*. Over two dozen of the students rushed onto the stage. They sang and danced and rocked out on air guitars, while this 40-plus-year-old disc jockey just blended into the crowd.

Dance Floor Reflections

When it was all over, I had spent 26 hours over a 36-hour period doing what I love to do the most, and I wasn't even close to being tired. Since that weekend I've had to re-think my position on doing more high school dances. Sometimes weddings can be too routine. And sometimes corporate functions can be too stiff, with everyone more worried about keeping a "low profile" rather than enjoying themselves. In both formats it seems that there are times that only the amount of alcohol consumed dictates how involved the guests will get. But there's something rejuvenating about the sheer natural energy of youth. Maybe I need to be regenerated from time to time.

When I first began doing this job 12 years ago, a veteran DJ who was showing me the ropes told me, "This job is just like any other job after awhile. It gets to be pretty routine. But every once in awhile, maybe once out of every one hundred dances, something so wonderful, so exciting happens that it keeps us going."

After my successful marathon weekend, I'm good for another 99. •



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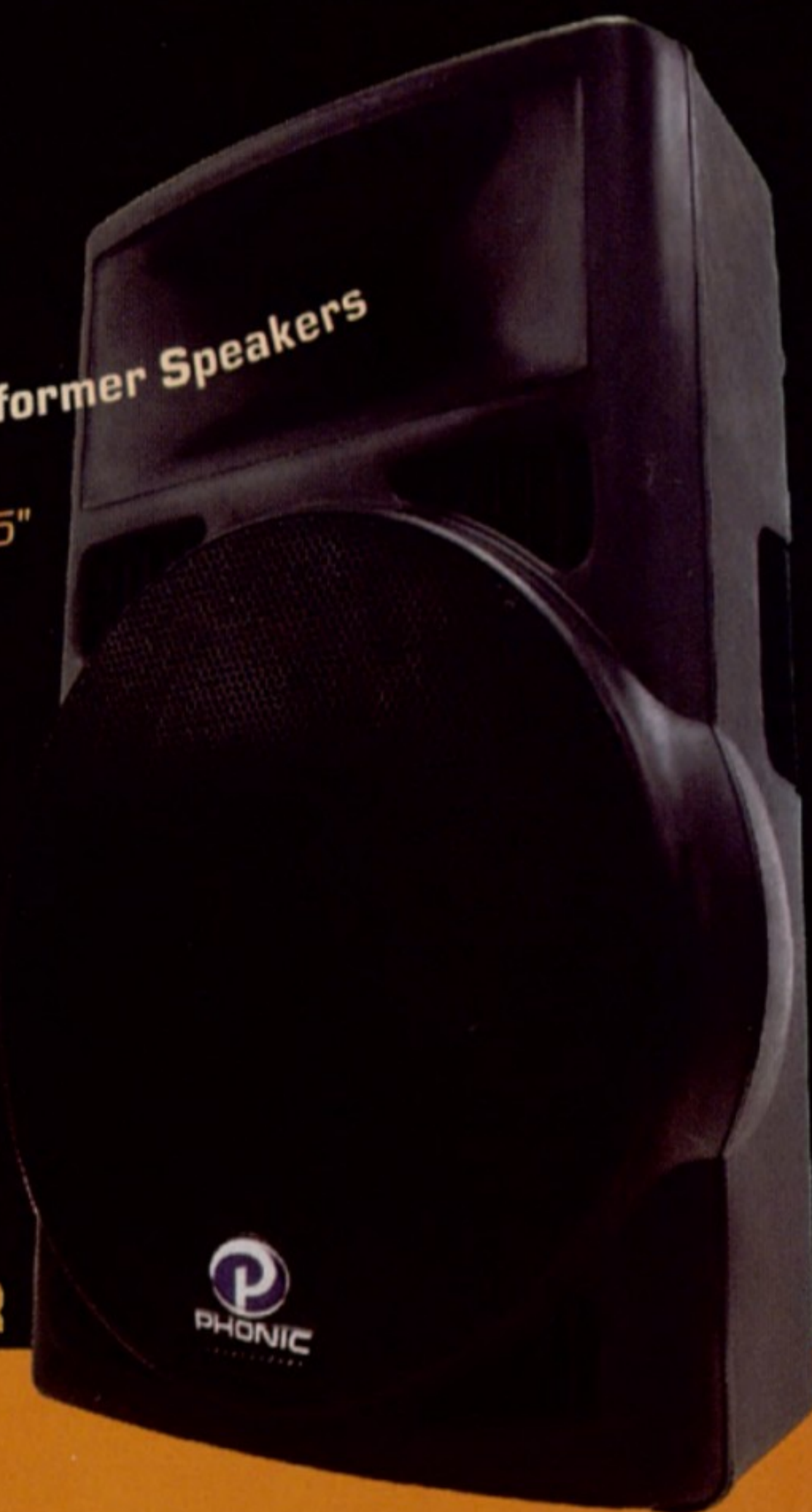
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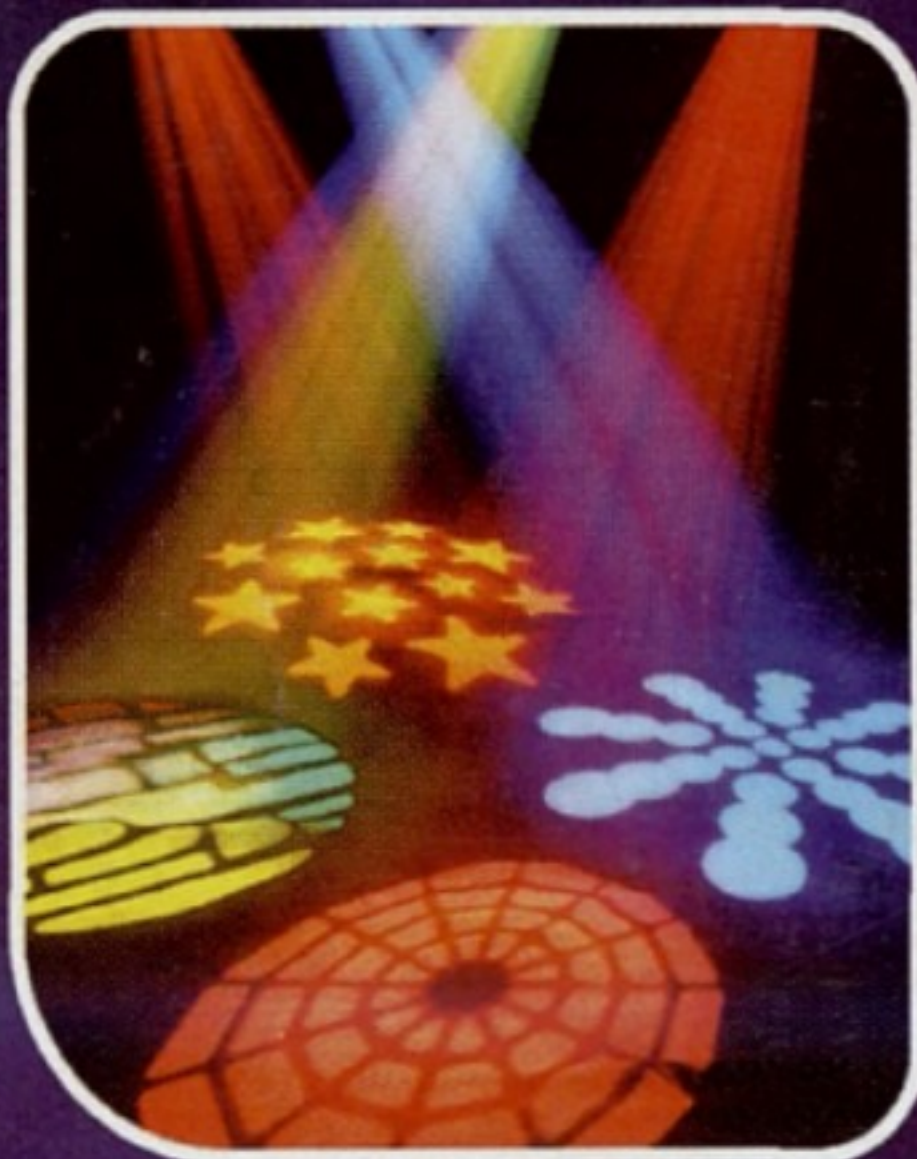
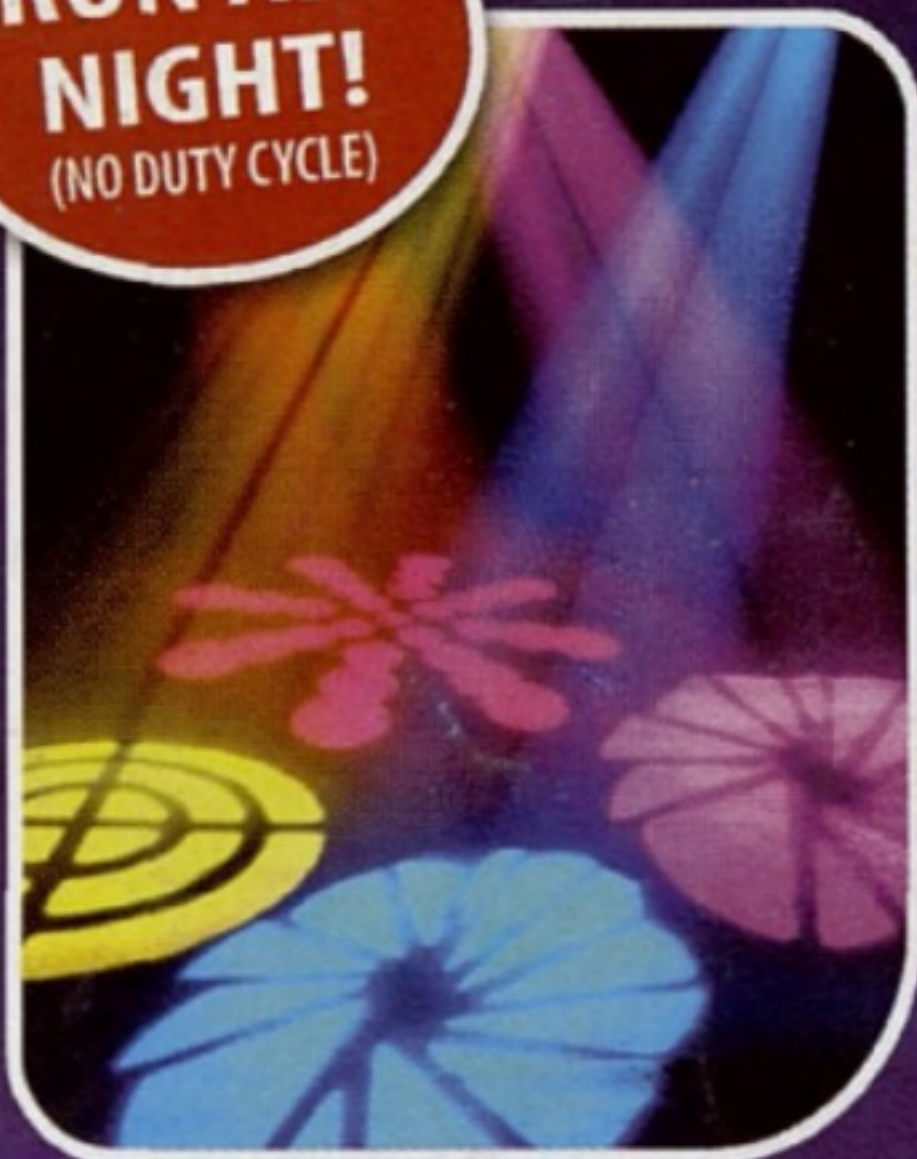
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